*The Magazine for Golden Age and Silver Age Collectors*

# COMIC BOOK MARKETPLACE

No. 26 • August 1995
A Gemstone Publication

## THE LEGENDARY ALEX SCHOMBURG

**EXTRA: Demand for Golden Age Reaches an all time high!**

©MEG 1995

$3.95 U.S./$5.50 Canada

# BUTTERFIELD & BUTTERFIELD,

the world's fastest-growing auction house for Entertainment Memorabilia & Collectibles,
is pleased to announce an exciting new division:

## COMIC BOOKS AND COMIC MEMORABILIA

*We are now accepting consignments of comic books & comic memorabilia from the 1900s to 1970s:*

*Golden Age Comic Books*
*Silver Age Comic Books*
*Golden and Silver Age Comic Art*
*Big Little Books*
*Original Strip Artwork*
*Original Paintings and Sketches*
*Premium Rings, Pins and Giveaways*

Adventure Comics #61, April 1941, National Periodical Publications, first appearance of *Starman* by Burnley, fn/vf; estimate $3,000/4,000

Our inaugural auction of important comic books and comic related materials is to be held in Los Angeles, California in Winter, 1995.
If you have property you are interested in selling at auction and would like to receive a complimentary fair market estimate on your comic books, please call or fax a list of titles and conditions to **Matt Schiffman, Comic Book Consultant, tel/fax: (503) 682-9624.**
For further information, or to order a catalogue, please contact **Dana Kern in the Collectibles Department at: (415) 861-7500 ext. 322, or fax (415) 861-8951**

# BUTTERFIELD & BUTTERFIELD

Fine Art Auctioneers and Appraisers since 1865
*Founding Member: International Association of Auctioneers*
220 San Bruno Avenue San Francisco, CA 94103 7601 Sunset Boulevard Los Angeles, CA 90046

WHEN YOU'RE IN NEW YORK CITY–COME VISIT OUR SHOWROOM!
OPEN WEEKDAYS, 10 AM TO 5 PM: BY APPOINTMENT ONLY

# FOUR COLOR COMICS

BUY

WHY YOU SHOULD CALL US BEFORE YOU SELL YOUR COLLECTION OF COMICS, ARTWORK OR MEMORABILIA:

SELL

We make it easy! No waiting for payment, No song and dance about grading. We'll come to you: Anywhere, Anytime! FOUR COLOR COMICS takes the risk out of selling. Treat yourself to an honest, straight-forward experience—Sell your collection to us and walk away with more money in your pocket and a smile on your face.

And if you're looking to buy comics, original artwork or memorabilia, give us a call first! We probably already have that elusive issue or object you've been searching for—and at a price you'll like!

CALL ROBERT ROGOVIN!
(212) 675-6990

THE JOKER ©1939, 1993 DC COMICS, ALL RIGHTS RESERVED

NEW YORK SHOWROOM: 115 West 27th Street, New York, NY 10001 TEL: (212) 675-6990 FAX: (212) 675-6145

# Just the Facts.

## Fact 1: **Absolutely no other comic dealer buys more golden and silver age comics than we do.**

Although the pages of CBG are filled with other dealers offering to pay "top dollar", the simple truth is that Metropolis spends more money on more quality comic book collections, year in and year out, than any other dealer in the country. We have the funds and the expertise to back up our words. The fact is that we have spent nearly **2 million dollars** on rare comic books and movie posters over the last year. If you have books to sell, call us **toll-free** at **1-800-229-6387.** If you know of any comic book or movie poster collections, call us today for a generous finder's fees. **All calls will be kept strictly confidential.**

## Fact 2: **Absolutely no other comic dealer sells more golden and silver books than we do.**

We simply have the best stock of golden and silver age comic books in the country. The thousands of collectors familiar with our strict grading standards and excellent service can attest to this. Chances are, if you want it, we have it.

**METROPOLIS COMICS**

**7 W. 18th Street New York, NY 10011**
**1-800-229-6387**
**1-212-627-9691**
**Fax: 212-627-5947**

# PACIFIC COMIC EXCHANGE, INC

P.O. BOX 34849, Los Angeles, CA 90034 ◆ 337 S. Robertson Blvd. Suite 203, Beverly Hills, CA 90211 ◆ Tel: (310) 836-7234 (PCE!) FAX: (310) 836-7127 Modem: (310) 836-3076

***Instructions (Please read before ordering)*** :The following books are currently listed on the Exchange and are available for sale at the prices specified. All prices are "negotiable" and subject to change without notice. All orders are subject to a 10% buyers commission. The grade listed is the CGSA grade (see diagram below). Books may be returned (must be undamaged) if not satisfied and we are notified within 5 days of receipt by telephone . Payment can be made by money order or check and is due within 5 business days of order. Shipping and handling is $10.00 (includes insurance). A full list of all books is free with any purchase. The PCE monthly listing report contains all current bid and ask prices and recent sales and is available by annual subscription ($45 U.S.). All payments should be mailed to post office box.
a: Appearance Grade, d: Double Cover, t: Trimmed Book, R: Restored (C: Color Touch, S: Slight (e.g. tear sealed, cleaned, etc), L: Light, M: Moderate, E: Extensive), **PCE will be at SD Con July 27-30**
**PgQ: Page Quality** (0.0, 1, 2, 2.5, 3: White; 3.3: Near White; 3.5: Off-White; 4: Beige or Cream Color. Page Quality follows the CGSA grade.
**P: Pedigree** (AL:Allentown, BM:Bethlehem, CB:Circle B, CA:Cosmic Airplane, CC:Carson City, CH:Chicago, DV:Denver, FC:File Copy, GA:Gaines File Copy, LA:Larson, MH:Mile High, PA:Pennsylvania, SF:San Francisco, WM:White Mountain)
California residents please add 8 1/4% sales tax. *** Prices may be NEGOTIABLE ***

| CGSA | | | | NM M | NM | VFN/NM | VFN | FN VFN | FN | VG FN | VG | G VG | G | Fr | P |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| PgQ | 0 1 | 2 | 2.5 | 3 | 3.3 | 4 | 5 | 6 | 6.5 | 7 | 7.5 | 8 | 8.5 | 9 | 9.5 | 10 |

**DC Action Comics 7**
Jerry Siegel Collection
G 10 (5.5) $2,750

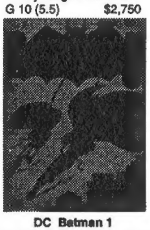
**DC Action Comics Ash Can 1**
Very Rare
VFN+ 65 (5.0) $40,000

**DC All-Flash 1**
Origin Flash Retold
VFN 60 (4.0) $7,000

**MVL Amazing Fantasy 15**
Origin/1st App Spider-Man
VF++ 68 (3.5) $20,000

**CNTR Amaz. Myst. Funnies 1**
Everett-C/1st D. Kent App.
S aVFN 60 (4.5) $1,750

**FWCT America's Greatest 1**
Mile High / White Pages
NM+ 85 (2.0) $7,000



**DC Batman 1**
Origin Batman/1st App Joker
VG/FN 30 (3.3) $20,000

**DC Brave And The Bold 34**
Origin / 1st App SA Hawkman
NM++ 88 (3.5) $3,350

**TIM Captain America Comics 1**
Origin / 1st App Capt America
VG+ 25 (5.0) $9,275

**DC Comic Cavalcade 1**
Flash,G.L.,W.W. Begin
VG+ 25 (4.5) $2,200

**DC Detective Comics 7**
Scarce
L aFN+ 45 (5.0) $2,750

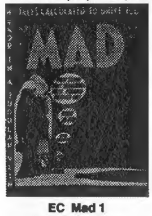
**DC Detective Comics 38**
Origin/1st App Robin
G/VG 15 (4.0) $3,650

**MVL Fantastic Four 1**
Origin/1st App Fantastic Four
NM 80 (4.0) $30,000

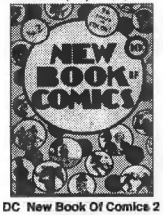
**DC Flash 105**
Origin Flash Retold
VF++ 68 (4.0) $5,000

**DC Green Lantern (GA) 5**
VFN+ 65 (4.0) $1,400

**MLJ Hangman Comics 6**
2nd App Super Duck
VFN 55 (4.5) $1,200



**EC Mad 1**
Gaines File Copy
M 93 (2.5) $15,000



**DC New Book Of Comics 2**
Mile High
NM 80 (2.0) $17,500

**DC New Comics 8**
Scarce
VFN+ 65 (5.0) $3,000

**DC New York World's Fair 39**
1st Public App Sandman
VG 20 (5.5) $3,600

**DC New York World's Fair 40**
Superman,Batman & Robin-C
VFN+ 65 (4.5) $9,500

**DC Real Fact Comics 5**
Batman/Robin-C
NM 80 (2.0) $2,750

**TIM Red Raven Comics 1**
Origin/1st App Red Raven
M aFN 40 (6.5) $4,000

**DC Showcase 4**
Orig/1st App Silver Age Flash
NM 80 (4.0) $40,000

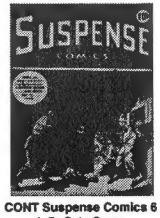
**DC Showcase 8**
2nd App SA Flash
FN/VFN 50 (3.5) $5,200

**DC Showcase 14**
4th App SA Flash
VFN+ 65 (3.5) $3,800

**TIM Sub-Mariner Comics 3**
(Centerfold Detached)
FN+ 45 (3.5) $1,300

**DC Superman 1**
Origin Superman
M aVG/FN 30 (6.5) $18,000

**DC Superman 3**
High Cvr Gloss/Near Wht Pgs
FN 35 (3.3) $2,600



**CONT Suspense Comics 6**
L.B. Cole-Cover
FN 40 (5.0) $1,500

May 1995

CGSA, PCE, and the PCE logo are Trademarks of the PACIFIC COMIC EXCHANGE, INC.



Copyright © 1990-1995 by PACIFIC COMIC EXCHANGE, INC. All rights reserved.

# CBM CONTENTS

## FEATURES

**A Pair Of Schomburg Book Ends**
*Gallery Of Greats…by Stephen H. Gentner* ..... **22**

**The Legendary Alex Schomburg**
*Helping Uncle Sam win the war …by Steve Duin* ..... **28**

**It Came From Beneath My Room**
*Mom never threw away my comics…by Mike Jittlov* ..... **34**

**The Tome Of The Unknown Superhero**
*The Blue Streak seems almost familiar… by D. Kingsley Hahn* ..... **50**

**Tune In Tomorrow**
*Superman on Radio… by Henry Mietkiewicz* ..... **55**

**Steve Ditko's Fantastic Giants**
*Charlton's Konga & Gorgo… by Lewis Forro* ..... **60**

## COLUMNS

**Adventures Into Weird Words**
*1001 Thrills…by Pat S. Calhoun* ..... **13**

**Nolan's Notebook**
*Infantino's Sherlock of Simians –Detective Chimp…by Michelle Nolan* ..... **17**

**I Learned It From Comics…**
*So What Is A Kid To Do, Question Authority?… by Kent Martin* ..... **25**

**Unseen Gold**
*Hitler, Togo and Power Comics #2…by Matt Nelson.* ..... **40**

**The Bella Kimelfeld Column**
*She knows you know… But Do You?…by Nicky Wright* ..... **66**

**Stumbo The Giant**
*Tinytown's most visible citizen…by Mark Arnold* ..... **71**

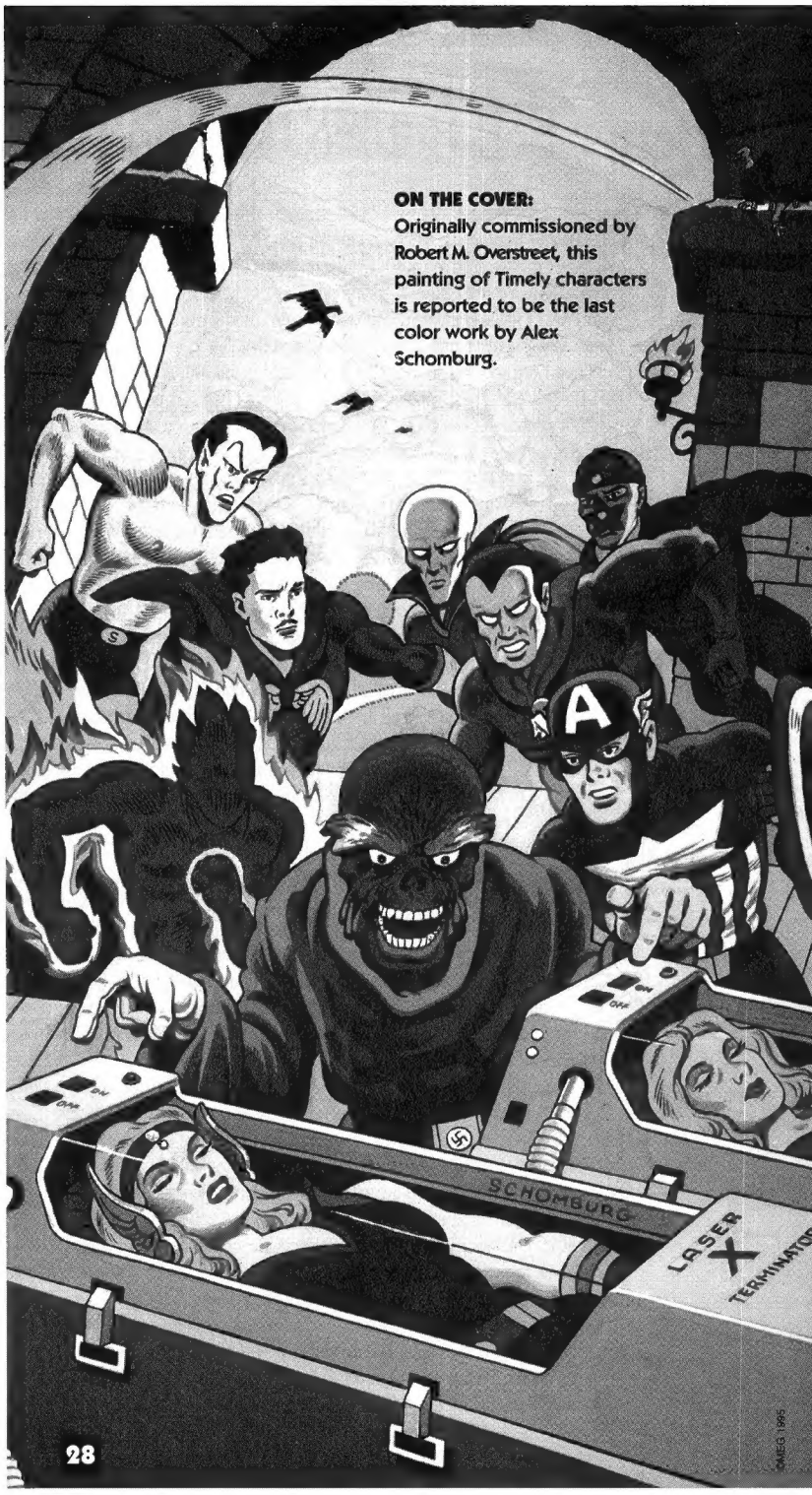
*Volume 2 • Number 26*
*August 1995*
*A Gemstone Publication*

**DEPARTMENTS**

Letter from the Editor . . 6
Marketplace Mail . . . . . 8
Color Gallery . . . . . 41
Coming Next Issue . . . . . 48
Auction Report . . . . . 77
Fandom Flashbacks . . . 74
. . . . . 88
Market Reports . . . . . 80
Advertising Info . . . . . 85
Advertiser's Index . . . . . 86

PRINTED IN THE UNITED STATES OF AMERICA

**Comic Book Marketplace** - Gemstone Publishing, Inc. copyright © 1995 Stephen A. Geppi, all rights reserved under international and Pan-American copyright conventions. The information in this publication is protected under U.S. copyright law. Absolutely no part of this publication maybe reproduced in any form whatsoever (including mechanically, photographically, and/or electronically), without the prior written consent of the publisher. All articles and columns are the express opinion of the individual contributing artist and authors and do not necessarily reflect the opinions of Gemstone Publishing, Comic Book Marketplace, its staff, or its advertisers. All characters, names, logos, trademarks, and symbols depicted and/or described in articles and other editorial material are owned and copyrighted by their individual companies. Inquires regarding this publication (including advertising) and letters to the editor should be addressed to: Comic Book Marketplace, c/o Gemstone Publishing, Inc., (West) P.O. Box 180900, Coronado, CA 92178-0900, telephone **(619) 437-1996** FAX (619) 437-1993. First class subscription $48 (USA), $50 (Canada and Mexico), $72 (England and Western Europe), $85 (Japan and Philippines). Advertising and subscription rates may change without notice. **Issue Number #26, August 1995**




**ON THE COVER:**
Originally commissioned by Robert M. Overstreet, this painting of Timely characters is reported to be the last color work by Alex Schomburg.

# Better Sell Before It's Too Late!

It happens periodically. The market makes some significant increases and the "doom-sayers" begin to sing a familiar song: " The market can't last..." "prices have gone too high too quickly" "the market is headed for a huge crash". During my 37 years as a comic collector (and proud of it!) I've heard this tune before.

In 1965 - I was standing in a Hollywood bookstore buying early back issues of *World's Finest, Star Spangled,* and *Detective* for two and three bucks apiece when I first heard "Ya know Gary, you and your brother really ought to sell your collection before it's too late! The way prices have gone up lately, they just can't hold. Get out while the gettin' is good" Since we loved the books way more than the hard earned lawn mowing money that bought them, we didn't sell... we stayed!

In 1970 - I was attending one of the early fan conventions when the group of "old-timers" I hung around with began their special brand of song: "Have you seen this new *Comic Book Price Guide*? Some guy named Overstreet, from Tennessee no less, has the gall to make comic values available to everyone! Now we won't be able to buy comics cheap anymore!"

"Not only that, but some guy named Alan Smight or Bite or Light (or something like that) is putting out a newspaper for collectors called the *Buyers Guide*. There won't be any need for dealers if all the collectors know each other through that paper."

"Nope guys... it's the end of dealing comics... worse, it's the end of the hobby! I'm selling all my comics as soon as possible before it's too late... and you and your brother had better do the same Carter!"

Well, we kinda liked that little white *Price Guide*... thought it was a pretty good idea. And we signed on for the *Buyers Guide* right from issue #1. We noticed something amazing in the next few years... There were still plenty of dealers (in fact more than ever) and the hobby didn't end... it got bigger than anyone ever dreamed!

In the mid 1970's - Collectors all over the country were now in regular telephone contact and the hobbyist network was well established. The *Price Guide*(after a few rough years) was now the standard. Then an incredible thing happened! One year Timely values bit the dust. Another year Fawcetts... and the song started again. The buzz on the national telephone network went "if it can happen to books from those two publishers, it can happen to all comics. This hobby is about to go bust. Gary, you and your brother collect DCs which are still steadily rising... better sell right now while you can get good prices... DCs could go bust anytime... better sell everything before it's too late!" We didn't.

There were various levels of panic again in 1978, 1981, 1984, 1987, 1990... there's even a little right now as Timely's and all Golden Age continue their upward spiral.

I still hear that song occasionally "don't think for a minute that the value of collectible comics will last indefinitely. Better sell now before it's too late!"

We are now fully immune to the song... and we love our books more than enough to ignore a sometimes fickle market. And after all the years of slow acquisition and upgrade... we finally understand that sometimes comic book collecting is a bit like a roller coaster... It's less scary if you hang on... and it always levels out at the end of every ride.

Gary M. Carter

**COMIC BOOK MARKETPLACE**

**MANAGING EDITOR**
*Gary M.Carter*

**ART DIRECTOR**
*Lisa M.Carter*

**ASSOCIATE EDITOR**
*Pat Calhoun*

**ADVERTISING DIRECTOR**
*Michael Naiman*

**COPY EDITOR**
*Beth Holley*

**EDITORIAL ASSOCIATES**
*Betty McChesney*
*Mick Rabin*

**PRODUCTION ASSOCIATE**
*Skeeter McMurtry*

**SUBSCRIPTION MANAGER**
*Susan Naiman*

**DESIGN CONSULTANT**
*Joe Sikoryak*

**MAGAZINE CONSULTANT**
*Bill Howard*

**TECHNICAL CONSULTANT**
*Mark Yturralde*

**CONTRIBUTING WRITERS AND ARTISTS**
*Michael Allen • Mark Arnold*
*Alan Bahr • Alan Bartholemew*
*Jon Berk • Pat S. Calhoun*
*Steve Carey • Joe Casaro*
*Duane Dimock • Steve Duin*
*Lewis Forro • Keif Fromm • Jeff Gelb*
*Stephen Gentner • Mathew Gore*
*Dave Grisez • D.K. Hahn • Roger Hill*
*Jim Korkis • Andy Lee • Jack Mallette*
*John Malnick • Kent Martin*
*Henry Mietkiewicz • Michael Naiman*
*Matt Nelson • Michelle Nolan*
*Mick Rabin • Matt Schiffman*
*Scott Shaw! • Steve Sibra*
*Jon T. Signorelli • Tony Starks*
*Mark Wilson • Nicky Wright*

## FRUSTRATED?
## HAVE YOU SPENT WAY TOO MUCH TIME AND MONEY TRYING TO FILL THE HOLES IN YOUR COLLECTION?

WELL, LOOK NO FURTHER! WE, AT **MORE FUN COMICS** SIMPLY STOCK MORE GOLDEN AGE AND SILVER AGE COMICS THAN ANYONE ELSE IN THE SOUTH. IF WE DON'T HAVE IT IN STOCK, CHANCES ARE WE CAN FIND IT FOR YOU THROUGH THE VAST NETWORK OF COLLECTORS THAT WE DEAL WITH. THIS NETWORK HAS BEEN DEVELOPED OVER THE PAST FIFTEEN YEARS BY PROVIDING SOME OF THE BEST GRADING AND PRICING ANYWHERE, OUR BUSINESS IS BUILT ON THE PREMISE THAT WE ARE HERE TO SERVE THE COLLECTING INDUSTRY IN THE FAIREST, MOST COURTEOUS, AND TIMELIEST WAY POSSIBLE. THERE IS NO GUESSWORK WITH US!
CALL OR WRITE:

BILL PONSETI
MORE FUN COMICS
8200 OAK STREET
NEW ORLEANS, LA 70118
504-865-1800

WHEN YOU ARE READY TO DEAL WITH HONEST, KNOWLEDGEABLE PROFESSIONALS GIVE US A CALL OR DROP US A LINE
YOU'LL BE HAPPY YOU DID!
IF YOU ARE IN THE MARKET TO SELL YOUR COMICS, CALL US LAST!
AFTER BEING DISILLUSIONED BY CALLING SOME OF THE LARGER DEALERS WHO CLAIM TO PAY THE HIGHEST PRICES FOR COMICS, AND FINDING OUT THAT UNLESS YOU HAVE NM KEYS THEY ARE **NOT** INTERESTED, WE'LL BE HAPPY TO BUY YOUR COMICS OR COLLECTION.
NO COLLECTION IS TOO BIG OR TOO SMALL.
WHY CAN WE SAY THIS?
BECAUSE WE HAVE A BASE OF COLLECTORS WHO ARE LOOKING TO BUY ALL TYPES OF COMICS IN ALL GRADES.
MOST IMPORTANTLY, WHEN DEALING WITH US, UNLIKE MANY OTHER DEALERS, YOU'LL FIND THAT WE GRADE THE SAME WAY WHEN WE BUY AS WHEN WE SELL!
AS A RESULT, WE CAN SAFELY SAY THAT WE BUY AS MANY IF NOT MORE COMICS THAN ANY OTHER DEALER IN THE NATION.
SO, IF YOU ARE LOOKING FOR THAT HARD TO FIND GOLDEN AGE PIECE OR TRYING TO COMPLETE ONE OF YOUR RUNS, WE ARE HERE TO HELP.
WANT LISTS ARE A SPECIALTY

SENIOR ADVISOR TO THE OVERSTREET PRICE GUIDE

©DC 1995

### Jammed with Memories

A very belated Congratulations for resuming publication of the indispensable Comic Book Marketplace. I truly enjoyed ish #22 with the Subby cover. I have since managed to track down copies of #24 (Spidey) and #25 (Phantom Lady). Are there any copies of #23 for sale?

Thanks for a wonderful and unique magazine. The Spidey ish was a true gem. Now howzabout one on the relative scarcities of the early FF's (just so you guys don't get bored!)

The best feature of the original CBM was the long, long letters pages jammed with memories of everything from Cherokee Bookshop to how hard it was to find 'that elusive special issue.' Will this be returning? It was great fun. And where can I locate the missing issues of the original CBM for my collection?

And now for my top five covers: Fantastic Four #47, Fantastic Four #45, Spider-Man #33, Spider-Man #50, and Fantastic Four #48.

Ron Dale, Pennsylvania

*1. Back issues (from #22 up) can be ordered by your local comic shop through Diamond Distributors. Issues #1-21 can be found at conventions and through mail order dealers and other collectors. I hear of trade deals that include back issues of CBM on occasion, and that appears to be the main way back issues are located. Barring that, Lisa sells a few back issues through her mail order company "Collecting Memories" but she drives a hard bargain so try other collectors firstttttttttOOOOWWWWW... Lisa just bonked me on the head for that one!*

*2. The length of the letter column is determined by a number of factors, not the least of which is the amount of mail received. I always try to afford CBM readers an opportunity to share their opinions in print and look forward to a continually expanding letters section in future issues. You should probably know that hearing from CBM readers is just about my favorite thing... so keep those cards and letters comin'. Thanks for writing Ron, hope to hear from you again.*

### The Joker Situation

I'm more than a little confused about the Joker situation. With apologies to Luthor and Dr. Doom, Joker may be the most popular villain in comic book history. With that, the Overstreet listings of Joker appearances and covers might carry overwhelming implications to collectors and dealers.

I own Batman #1. For me to suggest that the separate stories of Joker in Batman #1 represents his first two appearances might be self serving! So, for the sake of argument, let's consider Batman #1 as Jokers first appearance only.

Now the confusion mounts. Batman #2 is listed as the 2nd appearance of the Joker. Batman #4 is listed as the 4th appearance of the Joker. Overstreet also says "See Detective #45 for 4th" Then Detective #45 is listed as 3rd book appearance and 4th story appearance overall (November, 1940)

I believe this is the chronology: Batman #1 (lst 2 story appearance); Batman #2 (3rd story appearance); Detective #45 (4th story appearance); Batman #4 (5th story appearance)

The interesting situation develops because Batman #4 is Winter 1940...with a cover date of November 1940! Detective #45 likely came out first! When a book is November and another is a season like Winter it might get confusing as to which actually came out first.

I was an early champion of the recognition that World's Fair 1939 (with Sandman)) preceded Adventure #40 (with Sandman). Also interesting was my purchase of All-American #19 (listing in Overstreet a few years back). I had a choice of All-American #19 for $2000 or Adventure #40 for $3000. My firm belief is that Adventure #40 is diminished by the fact that World's Fair 1939 came out first.

With All-American #19 another issue developed. The issue has the first Atom and Martin Nodell's signature. But the question remains... how early of an appearance by Green Lantern? All American #16 (First app.); All American #17 (Second App.); All American #18 (Third app.); 4th & 5th app. a TIE!! All Star #2 is advertised at the same time as All American #19. So I accept this as a tie!

P.S. I know it is unbelievably eccentric but I purchased All American #19 over Adventure #40 armed with this belief...Gaiman will one day leave Sandman entirely. Atom and Green Lantern will remain around and get hot. One day the gap between these two books will narrow a lot.

Richard Brown, Michigan

*Where does Joker's appearance on the cover of (but not inside) Detective #40 fit in to your chronology?*

### Gentner Writes

Perusing the excellent article "Five Fave Covers" in CBM #25, I noticed that almost everybody supplied explanations for their choices so I thought I would supply them too.

Atom #7 - The "Cosmic Camera" rules; with Hawkman's mace and the Atom's fists! Excellent composition!

Seven Seas #6 - Matt Baker's best cover of all time in my opinion. The babe, the colors, the "rack:" —!

Startling #49 - The best robot cover in comics, graphically airbrushed to perfection by Schomburg.

Captain America #37 - The coolest and best Cap cover of the entire run and frenetic Schomburg action to the max!

Fight #35 - I love the leering Japanese soldier accosting Betty Page, the native with the strategically placed "lei" of flowers!

On another topic, it is a difficult time to be a comic collector. I say this from first hand knowledge, because finding the books I want to buy anymore has become incredibly frustrating and expensive.

Things were bad enough just a few years ago when I was still collecting Silver Age. I

*Continued on page 10*

# SAN DIEGO COMIC CONVENTION

© 1995 Jeff Smith

## JULY 27-30, 1995
### SAN DIEGO CONVENTION CENTER

- **THE LARGEST CONVENTION OF ITS TYPE IN THE UNITED STATES!**
- **WIDEST VARIETY OF PROGRAMMING TRACKS OF ANY CONVENTION!**
  - JAPANESE ANIMATION
  - FILMS
  - NIGHTTIME PROGRAMMING
  - GAMING
  - MASQUERADE
  - PARTIES, PARTIES, PARTIES

## • GUESTS •

Neil Gaiman *(Sandman)*
James Gurney *(Dinotopia)*
Mike Baron *(Nexus, The Badger)*
Jeff Smith *(Bone)*
Alan Davis *(Excaliber, ClanDestine)*
Irv Novick *(Golden Age)*
Joe Sinnott *(Silver Age inker)*
Ramona Fradon *(Brenda Starr)*
Stan Sakai *(Usagi Yojimbo)*
Rob Liefeld *(Youngblood)*
Stan Lee *(Courtesy of Marvel)*
Mike Peters *(Mother Goose & Grimm)*
Gil Kane *(Silver Age)*
Tom Sito *(Pocahontas)*
Ryoichi Ikegami *(Courtesy of Viz)*
Harvey Pekar *(American Splendor)*
Charles Burns *(Courtesy of Kitchen Sink)*
Greg & Tim Hildebrandt *(Courtesy of Topps)*
Andrew Vachss *(Courtesy of Dark Horse)*

**and many, many more to be announced!**

## FOR MORE INFORMATION:

**San Diego Comic-Con, P.O. Box 128458, San Diego, CA 92112**
**(619) 491-2475; fax: (619) 544-0743**
**If you are an exhibitor or a retailer interested in attending the Comic Book Expo (July 24–26) call (619) 544-9555**

The San Diego Comic Convention, Inc., is a nonprofit corporation dedicated to creating awareness of and appreciation for comics and related art forms.

**BUYING ALL HI-GRADE COMICS & COLLECTIONS (1936-1968)**

WE DON'T SPEND NEARLY AS MUCH ON ADVERTISING AS THE BIG BOYS DO

**BUT WE PACK A BIG WALLET**

*"We will fly anywhere to view your collection"*

*To Sell Books*

**SCOTT WHALEY**
719 SO. SAINT ASAPH ST.
APT #202
ALEXANDRIA, VA 22314

**800-344-9111**
(Voice/Fax 24 hrs.)

SPECIALIZING IN HIGH GRADE UNRESTORED GOLDEN AND SILVER AGE BOOKS

*To Buy Books*

**MARNIN ROSENBERG**
71 GRACE AVENUE APT. 2L
GREAT NECK, NY 11021

**516-466-8147**
(Voice/Fax 24 hrs.)

## MARKETPLACE MAIL

*Continued from page 8*

knew that the book I wanted would eventually appear in the grade I wanted at a price I could afford. I became spoiled at my successes as they piled each on top of the other. Targets of opportunity abounded, and I could not only afford to pass some books up —I didn't end up regretting it later.

Things got much more difficult when I shifted over from Silver to Gold in 1989-90. I still had successes – although fewer and farther between. The targets of opportunity still presented themselves, albeit with less frequency, but I learned by passing on a few books you don't see them again. No matter what, these books were more expensive.

It has gotten just plain vicious now. Hot books present themselves hardly at all, and when they do, you have to step up or be content knowing you won't see another. The prices have doubled and trebled on stuff I want, and where I'll balk at a price, some other collector won't. And be happy to have the book at a huge premium! Where did all this pressure come from?

Speculators and dealers are pushing the envelope on what books will bring anymore. Hardly a day goes buy when you don't read about another record price set for a given book in a given grade. You just shake your head and say, "God, it can't go higher" — but it does. Again and again. What is more alarming about this upward spiral is that these "sales" are occurring between dealers. The end collector who winds up with the book after this deadly game of "money musical chairs" ends, will probably have to hold it for years before the market catches up (if ever!)! Caveat emptor!

For awhile, the market was such you could squeeze a good - relationship with a dealer to get a choice book. The dealer would anguish, you'd beg sufficiently to get it, and the deal would be done. Dealers now realize that replacing goods sold in this red-hot market is super tough. To replace a sale of a FN copy of All Select #2 for $500 now, will probably cost them $600-$700 in the next few months.

To remain in business, dealers have to step up and pay the premium to secure the books in question. Now books will sit a little longer, but the reason they do is that the prices have hiked exorbitantly. Now the collector doesn't "beg-to-buy", he ponders how to leverage himself to buy at all! It's a difficult time to be a comic collector!

When the market finally "flattens" on the hot material, the hobby will be able to take a breather and survey the damage. I feel there are signs of this flattening now, I only because

*Continued on page 11*

**CRIME, MYSTERY AND SUSPENSE**

**Adv. into the Unknown**
33 FN+ ..... $35
**All True Detective Cases**
2 FN/VF ..... $70
**Baffling Mysteries**
7 VF ..... $60
17VF ..... $75
17 FN ..... $40
18 VG ..... $30
**Black Cat Mystery**
31 VF/NM $65
**Black Magic**
1 FN+ ..... $275
1 VF- ..... $75
3 FN/VF ..... $90
3 FN ..... $50
4 FN/VF ..... $80
6 FN/VF ..... $65
7 FN/VF ..... $90
10 VF- ..... $90
12 VF ..... $105
**Crimes by Women**
1 VG+ ..... $215
**Eerie**
3 VG+ ..... $120
**Flying Saucers**
1 FN ..... $190
**Journey into Fear**
17 FN+ ..... $45
19 FN/VF ..... $65
21 VF ..... $75
**Lost Worlds**
5 FN/VF ..... $115
**Magic Comics**
8 FN+ ..... $150
**Mister Mystery**
2 VF ..... $150
15 VG ..... $48
**Murderous Gangsters**
2 FN+ ..... $75
**Night of Mystery**
0 FN- ..... $95
**Nightmare**
2 VG+ ..... $70
10 FN ..... $110
13 FN+ ..... $75
**Phantom Witch Doctor**
1 FN+ ..... $150
**Shock Detective Cases**
21 VF+ ..... $75
**Space Patrol**
2 VF ..... $340
**Spook**
26 FN/VF ..... $55
30 FN+ ..... $50
30 VG+ ..... $28
**Startling Terror Tales**
8 VG+ ..... $35
9 VG/FN ..... $45
**Strange Suspense Stories**
1 VG/FN ..... $150
2 FN+ ..... $140
**Terrifying Tales**
11 FN/VF ..... $155
13 FN ..... $130

**The Comics listed here are carefully and conservatively graded by Overstreet standards. We have a large stock of Golden and Silver Age Keys in high grade. We are currently buying high quality, early comics. Call us today!**

**Terms of Sale**
• Call to confirm availability
• Add $5 postage on orders under $100
• Checks OK, must clear before shipping
• VISA • Mastercard •
• Call our 800 number for quick service
•7 day return privilege•Satisfaction Guaranteed

**SMRC Comics**
5745 Sunset Drive
S.Miami, FL 33143
(305) 665-4020
(800) 826-3089

as a buyer with a relatively good supply of discretionary income, I am passing on material I can't afford. The "Gentner" factor shoots me in the foot more than you know! (I guess I do have myself to blame on this count <sigh>).

I applaud and rejoice at the strength and durability of the comic book marketplace. Where cars, fine-watches, baseball cards, pez-dispensers, and lunch boxes, languish on the collectibles market, comics' strength forges on! I hope the "flattening" doesn't kill the market— but if it does I'll take those Timely's off your hands!

### A Dark Secret

You Gary have a dark secret… one shared by many unfortunates such as I. This is the Knowledge that A.C.G (the under-appreciated American Comics Group) remains one of the best-kept secrets in Comics Appreciation. Not the pre-code horror (interesting, but a mere footnote to E.C.) And not the super hero period (the grim nadir of the company before the roof fell in.) And not even the one series collected by non-ACG fans-the Herbie books (a clever idea, but desperately repetitive). No, it's the immediately post-code, pre-superhero issues of Adventures into the Unknown and Forbidden Worlds in which Richard Hughes (as you know one of the great comics editor/writers, up there with Julius Schwartz) used the very limitations of the Code to create gentle, poetic fantasies, rich in narrative invention and highly sophisticated characterization. Even the "house plots" (e.g. wimpish hero turns the tables on his oppressors, or sad love-affairs between the living and tragic ghosts) were invariably given a stunning twist by the very literate Hughes. You obviously know all this, Gary-so why haven't you provided an in-depth piece on Richard Hughes and his Artist Emeritus, the marvelous Ogden Whitney? Yours in anticipation,

Barry Forshaw, England

*It's true… I admit it… I've known of which speak for years and it is truly my you dark secret! My only hope is for you to write an article on the topic yourself. Do it soon Barry, so I can cast off this unbearable guilt and finally publish the truth about the wonderful secrets of ACG… maybe both our consciences will rest easier!*

### Landon School Of Cartooning

I'm not exactly sure how this fits in with a discussion of comic books per se, but I thought that someone may be interested.

In 1947 I answered an ad in either Popular Mechanics or Popular Science from the Landon School of Cartooning. They sent me original materials in 1947. At the time I was 11 years old and loved comics and 'drawing'. So, this material was a real thrill for me at the time.

I have heard of the Landon School over the years. In James Steranko's History of Comics Vol 2 (1972) p. 84 it is mentioned that Jack Cole took this course. And that he worked for the school later in his career(?). If one examines some of the "picture charts" from the Landon materials ... they certainly look like Mr. Cole's work.

I believe I read somewhere else that Bernie Wrightson took this correspondence course for a time.

Am I correct in assuming that this school had an encouraging and beneficial affect on aspiring cartoonists? I wonder if any of your readers know something of the history of the school. Origin, size, longevity and influence in the comics field.

I'm certain that there are many collectors, creators and others who can shed some more light on this school than my few papers can.

I've enjoyed these materials all these years as I continue to enjoy the "comics" in all its forms.

William Falk, Maryland

### Barks Question

How about an article on these-the ME group, Avon Lev Gleason's Daredevil, Boy & Crime does not pay. And if those aren't enough, could someone explain what sets Carl Barks apart from the other Duck artists? I love CBM. Congratulations on your return… I hope you have many happy years to run. Best wishes.

Bob Klein, Massachusetts

*Not being a Barks collector, I'll turn this one over to our local Barks Duck expert, Michael A. Naiman. Take it away Mike: "Many people believe that Carl Barks is set apart from the other Duck artists because he is the Master at communicating (through his stories and drawings) the highs and lows of the human condition in everyday "everyman's" life. Some inaccurately describe Carl's work as "funny animal" comic books. They are two different creatures. Carl understands the often confusing and contradictory world in which children have to grow up. You'll never catch Barks writing "down" to his audience. He examines life's problems, and through his comedy, pathos, and adventure finds solutions and offers insights that everyone (including adults) can relate to and understand. Sometimes with only a look or gesture (no word balloons necessary) he can convey a multitude of thoughts and emotions. I recommend a couple of books that will offer insight into his work. Carl Barks and the Art of the Comic Book by Michael Barrier… and Bruce Hamilton's/Another Rainbow's 10 volume 30 book masterpiece The Carl Barks Library. While many of the original books can be expensive in high grade, most of Carl's work has been reprinted by Gladstone and is easily available at your local comic book store. Go buy a few issues, find a shady tree and take the afternoon off while you discover what makes these stories so great. Enjoy! This really isn't a "Gary" answer but of course… this isn't Gary answering!!! M.A.N."*

### Barker's Faves

My favorite comic book covers are: Superman #149 - "The Death of Superman. I knew this story was only another in a series of "imaginary" tales of Superman, but my young mind was very impressed by the high drama and tragedy of Superman's murder and funeral. That this issue was the last one priced at 10 cents seemed to confirm, in subsequent months, that, indeed, an era had passed.

Uncle Scrooge #22 - This is a cover by Carl

*continued on page 87*

BUYING BUYING BUYING BUYING BUYING BUYING

# WHY SELL YOUR COMICS TO ME?

HIGHEST PRICES PAID
IMMEDIATE CASH
NO COLLECTION TOO BIG OR TOO SMALL
I WILL TRAVEL ANYWHERE TO VIEW YOUR COLLECTION

# WHY TAKE A CHANCE WITH ANYONE ELSE?

OVER 14 YEARS EXPERIENCE
SENIOR ADVISOR TO OVERSTREET PRICE GUIDE
PROMPT, PROFESSIONAL SERVICE
SPECIALIZING IN GOLDEN AND SILVER AGE

**CALL, WRITE OR FAX ME!:**
**››› NEW ADDRESS---NEW ADDRESS ‹‹‹**

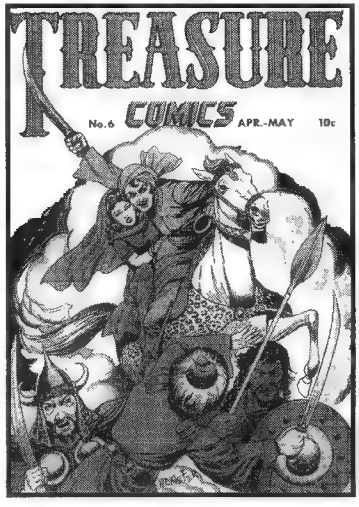
**HARLEY YEE**
**P.O. BOX 2187**
**LIVONIA, MI 98151-0187**
**PHONE: 800 731-1029 OR 313 421-7921**
**FAX: 313 421-7928**
CALL OR WRITE FOR A FREE CATALOG

BUYING BUYING BUYING BUYING BUYING BUYING

# Sword & Sorcery... Sinbad Style!

Translations of the 1001 Nights established ancient Persia as one of the classic locales for fantasy adventure, with its magic carpets and genies in lamps and a requisite number of heroes, monsters, and maidens. Names like Aladdin and Ali Baba unlock whole chapters of world mythology, and rising above even them is that master mariner, Sinbad the Sailor. So it's hardly a surprise that in the post-World War II years, when most of the Golden Age superheroes folded up their tents, that publishers searching for the next hot genre would turn to the Arabian Nights for inspiration.

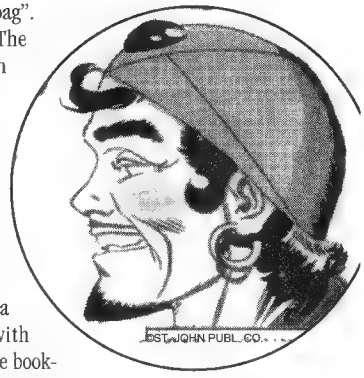
St. John, one of the many companies that sprang up in the postwar era, tried these waters with *Son Of Sinbad* #1 (February, 1950). The Joe Kubert cover makes an awesome introductory statement and also hints that another key ingredient in the "sword and sorcery" recipe will be well-supplied by the belles of Baghdad.




The first story shows why Kubert is considered one of the greatest second-generation comic book artists (the first generation that grew up with comic books and refined the achievements of the Golden Age). The plot is the most perfunctory part of this otherwise-opulent eight and a half-page yarn of treasure hunting and princess rescuing.

The second story features Omar of the Magic Robes, a phantom of disguise who uses make-up and quick-change artistry to help him through seven pages of ancient-Middle-Eastern melodrama that are easily readable but make it no mystery as to why Omar slipped into that vast pantheon of one-shot heroes. Next, Sinbad's son is back in "Curse of the Caliph's Dancer", again illustrated by the redoubtable Kubert. A spectacularly-drawn underwater scene highlights this tepidly-told tale, strong enough to string together the pretty pictures, but too weak to remember once the book is "back in the bag".

The third *Son of Sinbad* story, "The Merchant of Menace", is nicely drawn (though not by Kubert) but again reveals how four-color success often takes more than formula presentations of familiar characters making the same old motions- however colorful the background. The *Son of Sinbad* did not voyage on into a second issue. Still, although it did not continue as a series, let alone spark a trend that filled the newsstands with imitators, *Son Of Sinbad* is a worthwhile book- the excellent art and the elegant atmosphere make up for the "just so-so" storytelling. There was not enough here to sustain a series without a more imaginative and innovative use of the characters and fantasy paraphernalia... but it does make an engaging one-shot that demonstrates the variety of approaches that publishers tried amidst the changes that were going on in the industry as the 1950s dawned.




**TREASURE COMICS #6 (APR-MAY 1946)**
**H. C. Kiefer is of the great second-string artists of the Golden Age. The style isn't too refined, and the concepts aren't too imaginative, but the results are always enjoyable and professionally packaged.**

Eleven years later, with the Silver Age underway and the comic book industry starting towards the superheroes-only stance that restricted the possibilities for decades to come, Dell issued "Thief Of Baghdad" as one of its Movie Classic adaptations (*Four Color* #1229; September, 1961). The original "Thief of Baghdad" story, which the movie was based on, although not one of Scheherazade's original 1001 tales, is the best 20th-century addition to the Arabian Nights tradition. Written by the Afghani pulp-writer Achmed Abdullah, the story was filmed in 1924 and 1940 before the 1961 Italian version that the Dell comic used. The old fairy-tale plot of the princess put under a spell that only a mystic quest by her true love can break- is used to perfection.

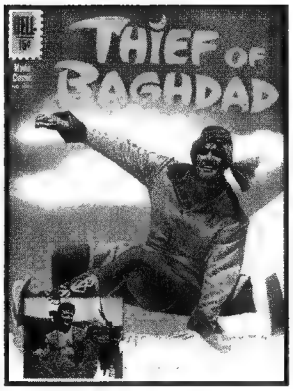
The Steve Reeves photo-cover from the movie is a

**BY PAT S. CALHOUN**

**THIEF OF BAGHDAD FOUR COLOR #1229 (SEP 1961)**
**Steve Reeves also starred in the Italian "Hercules" movie from that era- also adapted as a Dell Movie Classic (Four Color #1006). The comics are superior to the films they hailed from.**

**SON OF SINBAD #1 (FEB 1950)**
**Old Baghdad looks pretty good- as rendered by "Mighty" Joe Kubert. Kubert worked a lot for St. John in the early 1950s, including (with Norman Maurer) developing the first 3-D comic.**

vivid and exciting still that does everything but prepare the reader for the superb art inside- by Reed Crandall and George Evans. The solid story, great illustration, and Dell's winning 32-page cover-to-cover no ads format make this a singularly enjoyable book. Only a blue rose can save the princess from the mysterious illness that keeps her confined to her bed and slowly undermines her health. And he who would seek this rose must make his way through all kinds of fantastic perils- man-eating trees, invisible demons, and a sorceress who turns men into stone statues.

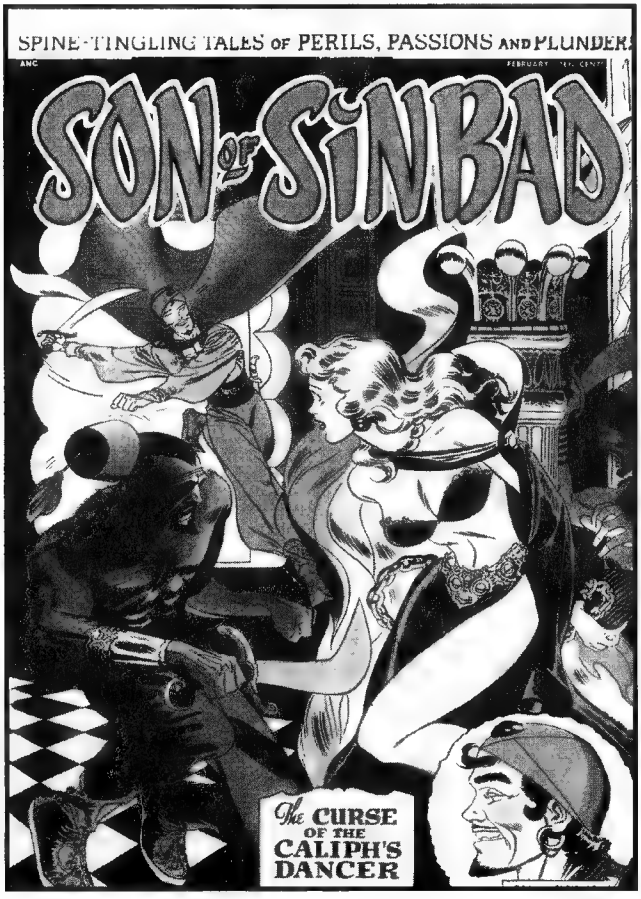


©DELL

It's been many years since I saw the 1961 version of "Thief of Baghdad", so I don't remember it all that well. There is a charming bit of business at the story's end (in the comic) with the guardian spirit who assisted our hero on his quest, but as to whether it was dreamed up by the Italian movie-makers or the Dell script-writer or ol' Reed himself I can't say.

Even though I billed *Son Of Sinbad* as new and different, it might be wise to circle back just to show that there's really nothing new under the sun. Prize Publication's *Treasure Comics* #6 (April/May, 1946) cover-stars the Arabian Knight, rendered by H. C. Kiefer. The eight-page story inside has the Persian protagonist stave off an invasion from Far-Eastern Tartar hordes. There is not much to distinguish this swashbuckler from hundreds of other heroes, but the character's name and the fact that he performed his derring-do in bygone Baghdad warranted inclusion in an article discussing the 1001 Nights as source material for comic strips. The Arabian Knight shared *Treasure's* pages with the legendary lumberjack, Paul Bunyan, and Dr. Styx, an occult detective. Also noteworthy is *Classics Illustrated* #8 Arabian Nights (February, 1943), which took the source material literally.

As implied earlier, these four-color derivates of the Arabian Nights form a subset of the sword and sorcery genre. Most often these tales take place in totally imaginary realms, rather than a "real" city like Baghdad. Thus Avon's *Slave Girl* (#1 and #2, 1949) is a sister to *Son Of Sinbad*- one that went over-the-top in catering to the adolescent male audience. It was not until 1970 that a sword and sorcery comic became a best-seller. This, of course, was Marvel's *Conan*, based on the 1930s pulp series by Robert E. Howard, that made Hyboria a "classic locale for fantasy adventure". ■



©ST. JOHN PUBL. CO.

*Pat S. Calhoun has been collecting, researching, and appreciating comic books since the early 1960s, and is a nationally recognized comic book historian.*

SEE YOU IN SAN DIEGO! BOOTH #1720

# ATTENTION
# GOLDEN AGE & SILVER AGE
# COLLECTORS/INVESTORS

**ARE YOU SELLING LOW, MID-GRADE, HIGH GRADE OR PEDIGREES, KEYS OR RUNS OF TIMELY, DC, MARVEL, ATLAS, EC, AVON, FAWCETT, DELL, GOLD KEY, HORROR, WESTERN, CRIME, ROMANCE ETC...**

## CALL VINCENT'S

**We offer a quality service. We'll make selling your collection a stress free experience.**
**We come to your home, buy your collection and pay you on the spot!**
**Easy and no hassles---just great prices and friendly professional service.**

## VINCENT'S COLLECTIBLES

## CALL TODAY!
## (718) 318-2423

**424 Beach 134th St. Belle Harbor, NY 11694**

**Books shown by appointment only**

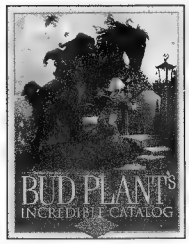
## SERIOUS BUYERS
## SEND US YOUR WANT LISTS

WE WILL RESPOND!
WE ARE CURRENTLY CREATING AN EXTENSIVE DATABASE FOR WANT LISTS
INCLUDE YOUR NAME, ADDRESS, PHONE NUMBER
COMICS WANTED & GRADES

**Vincent Zurzolo, Jr. - Owner**

# Bud Plant's Incredible Catalog!

**240 Pages and 2,000 Titles: Comic Book & Comic Strip Collections - Art Books - Prints**
**Sale Books 50-80% Off - Limited Editions - Cards - Portfolios - Exclusive Signed Books!**



**THE ART OF JACK KIRBY** By Ray Wyman, Jr. The finest presentation ever devoted to a comic artist. 300 color plates, 120 b&w drawings and photos. Hardcover.
ARTJKHC. HC
Published at $46.95. **$25.00**

***Deluxe Edition*** **Signed & numbered, 1000.**
ARTJKDLX. HC
Published at $84.95. **$49.50**

✍ **BOYS' RANCH Signed by Joe Simon.** By Joe Simon and Jack Kirby. All six issues of this action-packed '50s' comic.
BOYS. HC, 7x10, 208pg, FC **$39.95**

✍ **FIGHTING AMERICAN Signed by Joe Simon.** By Joe Simon and Jack Kirby. A complete collection of *Fighting American #1-7* from 1953-54.
FIGHTAMHC. HC, 7x10, 182pg, FC **$39.95**

✍ **THE ART OF THE FUNNIES: An Aesthetic History Signed bookplate** by Robert C. Harvey. A fascinating new study of the history of comic strips.
ARTFUN. SC, 8x11, 252pg, b&w **$19.95**

**BATMAN: The Dailies Vol 1-3 Limited Hardcover Edition Limited to 5500 copies.** By Bob Kane, Dick Sprang, and Jack Burnley. Classic Batman newspaper strips 1943-46.
BATDLX. HC, 7x10, 544pg, b&w
Published at $60.00. **$24.95**

**BATMAN IN DETECTIVE COMICS Tiny Folio Vol 1, 2** The complete covers, 25 Years (300 covers) each, 1937-89.
BATTF, BATTF02. SC, 4x4, 320pg, FC **ea: $11.95**

✍ **BATMAN AND ME Signed Hardcover** Bob Kane has drawn and signed a bookplate with a portrait of Batman, exclusively from us. Kane tells the full story of one of the 20th century's most enduring myths.
BATMEHCS.
Published at $40.00. **$14.95**

**COMICS THAT ATE MY BRAIN Set** Two books of 1950s' pre-code horror stories: *Comics That Ate My Brain* and *They Came From the '50s.* Mature Readers.
COMICATESET. SC, 7x10, 218pg, b&w
Published at $19.90. **$9.95**

## A Small Selection From Our Latest Catalog:

**CANIFF'S MALE CALL Complete War Time Strips: 1942-1946.** Sexy cheesecake. Mature Readers.
MALE. SC, 8x11, 116pg, b&w
Published at $11.95. **$6.95**

**STEVE CANYON Book 19** 40th Anniversary Special. Full year of 1950's strips.
SC19. SC, 8x11, 144pg, b&w
Published at $7.95. **$4.98**

**STEVE CANYON Book 23: The Scarlet Princess** Two long stories.
SCAR. SC, 8x11, 190pg, b&w
Published at $13.95. **$5.98**

**STEVE CANYON Book 25: Damma Exile** Four complete adventures, 1956-57.
SCDAMMA. SC, 8x11, 224pg, b&w
Published at $18.95. **$5.98**

**FOCUS ON JACK COLE** By Ron Goulart. From 1986, the one-and-only illustrated biography of one of the absolute best artists from the Golden Age: Plastic Man's creator.
FOCUSJC. SC, 8x11, 78pg, b&w **$5.95**

**FRAZETTA: A Retrospective** Alexander Gallery's Frazetta show (Nov-Dec, 1994). Filled with b&w and color reproductions of work spanning Frazetta's entire career, many unbpublished! Mature Readers.
FRAZRETHC. HC, 9x11, 200pg, PC
Publishers price $150.00.**$120.00**

**JOHNNY COMET** By Frank Frazetta. Featuring race car driver Johnny Comet. Complete collection of 400 1950s newspaper strips.
JC. SC, 11x8, 224pg, b&w
Published at $14.95. **$5.95**

**FLASH GORDON DAILIES 1951-53** By Harvey Kurtzman, Frank Frazetta, Dan Barry, Jack Davis, and Will Elder. 17 months of daily strips.
FGDAIL. SC, 10x12, 136pg, b&w
Published at $13.95. **$7.95**

**KRAZY KAT Set Vol 1, 5-8** Early daily strips, from 1916 to 1923.
KRAZYSET02. SC, 5 books
Published at $54.75. **$15.95**

**LEGION OF SUPER-HEROES ARCHIVES Vol 1-5** By Jim Shooter, Curt Swan, etc. Legion stories from *Adventure Comics, Action, Superboy,* and *Superman.*
**Vol 1, 5:** LEGARC01, 05. HC, 7x10, 220-256pg, FC **$49.95**
**Vol 2-4:** LEGARC02, etc. **ea: $39.95**

**LITTLE ORPHAN ANNIE Vol 1, 2 Set** By Harold Gray. Each volume of this two book set collects a full year of daily and Sunday strips (1931-32). **Out-of-print.**
ANNIESET. SC, 8x11, 156pg, b&w
Published at $29.90. **set: $12.95**

**LI'L ABNER Set Vol 1-9** By Al Capp. 1934-43. Extraordinary price: **Save $122.60** on all nine volumes.
LILABSET. SC, 9x12, 160-232pg
Published at $16.95 ea. **$39.95**

**THE MONSTER SOCIETY OF EVIL Numbered, 3000.** By C.C. Beck. **Exclusive:** Available nowhere else at this price! Enormous hardcover reprints the classic confrontation between the '40's Captain Marvel and his nemesis, Mr. Mind. Gold embossed, red leather-style slipcase.
MONSOCIETY. HC, 10x14, 240pg, FC
Published at $135.00. **$69.95**

**OVER MY DEAD BODY The Sensational Age of the American Paperback: 1945-1955.** Paperback cover art and artists. Lots of color.
OVER. SC, 7x10, 108pg, PC **$16.95**

***Hardcover Edition***
OVERHC. HC **$29.95**

**THE SHAZAM! ARCHIVES Vol 1** By C.C. Beck. The earliest appearances of Captain Marvel, from *Whiz Comics #2-15.*
SHAZARC01. HC, 7x10, 206pg, FC **$49.95**

## Mike Benton's Illustrated History of Comics

**SUPERHERO COMICS OF THE GOLDEN AGE** The birth—and death—of the Golden Age, including cover art and story pages on every important hero. SUPHCOM.

**ILLUSTRATED HISTORY OF SCIENCE FICTION COMICS** Illustrated guide to the characters, artists, and publishers of science fiction comic books. 1940s, 1950s, and more recently. SMCOM.

**ILLUSTRATED HISTORY OF CRIME COMICS** The lurid and violent world of crime comics, with a concentration on pre-code titles. CCIHHC.

Hardcovers, 9x11, 200pg, FC
Published at $24.95-26.95. **ea: $10.95**

**Set Special** Save almost $4 more on *Superhero, Science Fiction,* and *Crime Comics together.*
ILLHSET. **$28.95**

**POGO AND ALBERT Set 1-4** By Walt Kelly. The complete set, beginning with the first 1943 story from *Animal Comics.*
POGOSET02. SC, 8x11, 64pg ea, FC
Published at $35.80. **$14.95**

**PHANTOM LADY Vol 1** The epitome of **Matt Baker's** good-girl art and the most infamous comic of the Golden Age. 7 classic stories in color.
PHANLAD01. SC, 7x10, 64pg, FC **$9.95**

**PRINCE VALIANT: An American Epic Vol 2 Numbered, 1000.** By Hal Foster. Enormous color reprinting of 1938 in original full-page size.
PV02SC. SC, 17x24, 64pg, FC
Published at $100.00. **$45.00**

## Artists of the Past

**BURIED TREASURES The Black-and-White Work of Maxfield Parrish 1896-1905.** 113 plates.
BURIED. SC, 8x11, 100pg, b&w
Published at $19.95. **$8.95**

**HOWARD PYLE: The Artist & His Legacy** Luxurious exhibit book, fully illustrated look at Pyle and his student artists: Wyeth, Parrish, etc.
PYLE. SC, 8x11, 76pg, PC
Published at $17.95. **$10.95**

**JIMMY SWINNERTON: The Artist and His Work** By Harold G. Davidson. Pioneer of newspaper cartooning and creator of *The Canyon Kids.*
SWINHC. HC, 10x7, 160pg, PC
Published at $34.95. **$14.95**

✍ **THE MAGIC PEN OF JOSEPH CLEMENT COLL Limited, 1000. Signed by Walt Reed.** 250 illustrations, many from original artwork. The finest pen & ink illustrator from the early 20th century.
COLLMPD. SC, 8x11, 176pg, b&w **$30.00**

**VIRGIL FINLAY SALE SET** Two book set: *Women of the Ages* and *Phantasms.* Highly Recommended.
VFSET. SC, 8x11, 2x160pg, b&w
Published at $29.90. **Set: $12.95**

***Hardcover Set***
VFHCSET. HC
Published at $49.90. **Set: $21.95**

Postage: $2.50 U.S. Mail or $4.00 UPS. California residents, please add sales tax. For adult or mature items state you are over 18 years old with your order.

For our latest catalog send $3.00 redeemable on first order.
(Overseas $3 surface, $6 Air Mail).

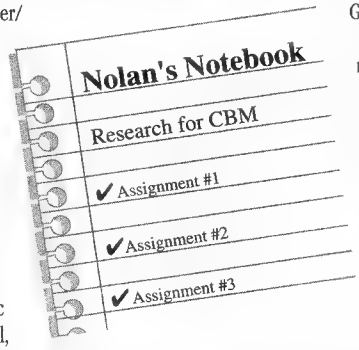
**Bud Plant Comic Art**
PO Box 1689-CMP
Grass Valley, CA 95945
Call Toll Free: (800)-242-6642
Mon-Fri, 9am to 5pm, PST
FAX: (916) 273-0915 (anytime)

*25 Years of Fast & Friendly Service*

# Infantino's Sherlock of Simians... Detective Chimp

If you've never come across an issue of *The Adventures of Rex the Wonder Dog*, you're in for a wonderful bit of 1950's monkey business. Once you've read a Detective Chimp story, don't be surprised if you go bananas over the little chimpanzee. And if you think those puns are bad, try reading a Detective Chimp story yourself!

Detective Chimp lasted almost as long as Rex himself, and was even more fun. The saga of Bobo the tongue-in-cheek chimpanzee began in *Rex* #4 (July/August, 1952), resumed in #6, and continued with a wonderfully whimsical tale in every issue through the end of the run (#46, September/October, 1959). However, there never would have been a Detective Chimp without a comic book in which to nurture him — and no other comic than Rex could have provided a home at DC in the 1950s.




Amazingly, the story of the simian Sherlock actually begins way back in the first story of *Green Lantern* #30 (February/ March, 1948). This historic tale introduced DC's first canine hero — Streak the Wonder Dog! Of course dogs of all types have long been a staple of comic books and all of popular culture. The beautiful, sentimental film "Lassie Come Home" in 1943 with Roddy McDowell proved to be a box-office bonanza, and there isn't a baby boomer who doesn't remember with fondness the long-running "Lassie" television series, which began in 1954.

In comic books, the first "super dog" was "Rang-A-Tang the Wonder Dog" whose short-lived career began with a cover featured story in *Blue Ribbon Comics* #1 (November, 1939) from MLJ Publications. But Rang-A-Tang was already a long-time resident of that comic Kennel in the sky when Alex Toth joined DC Comics in 1947. A mere 19-year-old, the young, yet talented artistic prodigy executed his "wonder dog" assignment about as well as it could be done when he introduced Streak into Green Lantern, shortly after he began drawing many of the Emerald Gladiator's adventures. Streak's debut was a rousing adventure story of a dog belonging to a female counter-intelligence agent. After Green Lantern saved her life, she loaned the German shepherd to him for safe-keeping, giving alter-ego Alan Scott both a pet and a new partner.

Ironically, the story was played straight but Toth drew a marvelously comical cover showing Streak "depositing" a bone with an astonished bank teller. Humorous covers featuring DC's super heroes were frequent in the 1940s, but this was the only such cover in the entire 38-issue original run of Green Lantern.

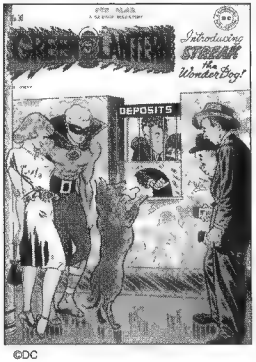
Streak co-starred with Green Lantern in two more masterfully rendered Toth adventures which appeared in *All-American Comics* #96 and #99 (Streak received top billing in #99) before Toth began a separate Streak strip in *Green Lantern* #34 (September/October, 1948). Toth's Streak stories, along with Toth's "dog hero" fillers, appeared through the end of the run with *Green Lantern* #38. Streak even had the covers to himself in #34, #36, and #38 after sharing them in the two *All-American* appearances, marking a particularly ignominious way for one of DC's greatest Golden Age heroes to end his run. After *Green Lantern* #38 (May-June, 1949), the Emerald Gladiator was seen only in the bi-monthly *All-Star Comics* with the Justice Society of America, whose Golden Age career ended less than two years later with *All-Star* #57 (February/March, 1951).

Several non-DC Golden Age heroes continued their careers sans costumes in the 1940s, but DC did something that seems unique in the annals of the Golden Age: Green Lantern appeared only as Alan Scott in the separate Streak stories (even though there are references to Green Lantern). It was unheard of for a costumed hero not only to take a back seat to his pet on the cover, but to appear only in his secret identity in that pet's stories. With the demise of the *Green Lantern* comic, Streak briefly shifted over to *Sensation Comics* with #91 (July, 1949), with an ironic single-sentence reference to Alan Scott being "away". This in itself was a rare bow to continuity in the 1940s. Toth drew the story in #91 (which by the way, is one of the rarest of DC's 1940s comics), but he did not draw the stories in either #92 or #93,

BY MICHELLE NOLAN

**STREAK, THE WONDER DOG**

**Debuts on a fine Alex Toth cover for Green Lantern #30 (Feb 1948, below). And his spiritual successor, Rex, "races against a killer storm" in "The Terror of Tornado Town" from Rex #12 (Nov/Dec 1953 right).**



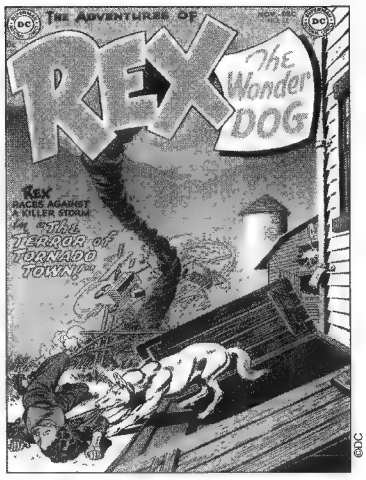
©DC

which were Streak's last two appearances.

A little more than two years later, however, Streak was reincarnated by Toth and inker Sy Barry in *Rex the Wonder Dog* #1 (January/February, 1952). Toth soon left the strip, and DC Comics entirely for that matter, but Rex provided the only comic on the DC docket for the introduction of the marvelously innovative Detective Chimp series, since it's hardly likely that the readers of *Detective Comics* would have accepted Detective Chimp (even though the chimpanzee's logo was stolen from *Detective Comics*!). So, without Streak, who led directly to Rex, there very well may not have been any Detective Chimp.

Four years before he was to revive The Flash, Carmine Infantino took a break from his science-fiction work at DC to draw Detective Chimp. Infantino was inked by others early in the series before taking over the entire project himself in its later years, when it reached both its artistic and humorous heights.

Like Carl Barks' work on the Duck Family, Detective Chimp is a strip perhaps better appreciated by adults than children, although certainly enjoyable on any level. The subtleties were amazing in these tales of a chimp who not only solved cr but took up ho (such as stamp co ting, model railroa baseball, mar matchbook co bottle covers, fishing) and "tal back to his owner, the long-suffering Sheriff Edward Chase of Oscaloosa County, Florida.



©DC

The stories are the most incredible combination of straight story-telling, tongue-in-cheek humor, puns, and fantastic balderdash you ever saw, more unbelievable than any super hero strip. But somehow they work, and they are among the few 1950s comic book stories that don't seem to be the least bit dated. In fact, they seem as fresh today as they did 40 years ago.

In the first story (in *Rex* #4), Bobo's master, Fred Thorpe, is killed at the animal farm he owns. Bobo solves the crime with the aid of a gorilla, but the chimp remains with Thorpe's niece, leading one to speculate whether this was intended as an ongoing series. The other non-Rex stories in #'s 1-3 and 5 are miscellaneous animal tales. But the gregarious chimp returns in *Rex* #6 (November/December, 1952), and life was never the same for Sheriff Chase.

Bobo returns in the sixth entry of the title, now living with the good sheriff but with no explanation for this transfer from the animal farm. Chase introduces Bobo as "my invaluable assistant," and the chimp proves to be just that while helping to solve a murder. But the humor that would later permeate the series still wasn't much in evidence.

In *Rex* #9, the chimp temporarily becomes the mascot of a baseball team. When one of the players says, "Ed, we could use that chimp in the infield this year," the reply is "He's better'n some of the apes we **are** using, Chief." Indeed!

Congo, a gorilla, bites the bullet, more or less literally, and Bobo is left to solve the crime in *Rex* #12. "Nobody can kill a gorilla pal of mine and get away with it!" vows Bobo. Bobo's reward for catching a killer in *Rex* #15 is a special underwater fishing suit. "Well, I'll be a monkey's uncle, er, what am I saying?" wonders Sheriff Chase.

## STREAK CHECKLIST

**Green Lantern #30 (Feb/Mar 1948)**
"Saga of the Streak", 12 pgs. by Toth

**All-American #96 (Apr 1948)**
"Mystery of the Emerald Necklace", 12 pgs. by Toth

**All-American Comics #99 (Jul 1948)**
"The Nest of Terror", 12 pgs. by Toth

**Green Lantern #34 (Sep/Oct 1948)**
"Streak Meets the Princess", 12 pgs. by Toth, Streak featured on cvr

**Green Lantern #35 (Nov/Dec 1948)**
"Smash Finale", 7 pgs. by Toth

**Green Lantern #36 (Jan/Feb 1949)**
"Mystery of the Missing Messenger", 8 pgs. by Toth, Streak featured on cvr

**Green Lantern #37 (Mar/Apr 1949)**
"The Uninvited Guest", 8 pgs. by Toth

**Green Lantern #38 (May/Jun 1949)**
"The Double Play", 10 pgs. by Toth, Streak featured on cvr

**Sensation Comics #91 (Jul 1949)**
"Streak, Special Prosecutor" 7 pgs. by Toth

**Sensation Comics #92 (Aug 1949)**
"Peril at Pier 13", 6 pgs. not by Toth

**Sensation Comics #93 (Sep 1949)**
"A Medal for Streak", 6 pgs. not by Toth

One of my favorite Detective Chimp stories is in *Rex* #18 (November/December, 1954), "The Case of Bobo's Bankbook". Bobo, upon receiving the princely salary of $1 per week, opens a bank account and mentally chastises his master after Sheriff Chase says, "Take it easy, Bobo! You're always in such a rush to bank your money!" To which Bobo replies, with undeniable logic, "Listen to him talk! He can keep his money in his pocket!" The bank teller, warning Bobo of a holdup, hands him a note with the wrong balance. Bobo realizes that 4 + 1 does not equal 3, and we're off to the solution of yet another crime. It's amazing how much story DC could pack into six pages, which is a lost art today.

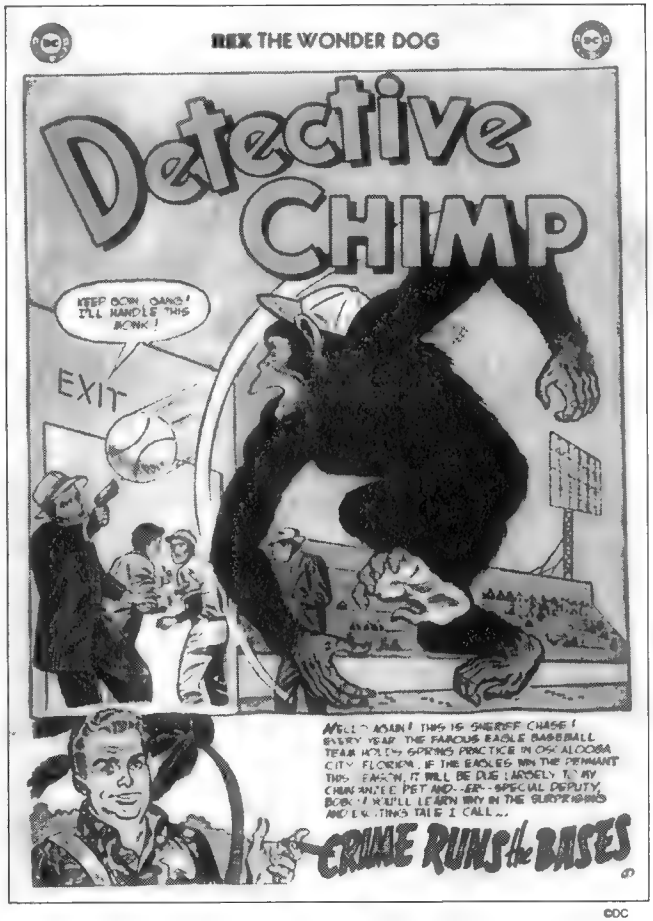
Although the strip was never overly violent, it became even more light-hearted and there were no more killings after the advent of the Comics Code Authority in 1955. Amazing! The censors even dispensed of killings in a strip about an intelligent chimpanzee! One must be ever vigilant — the kiddies might take these things too seriously!

At any rate, stories like "Bobo Rides a Flying Saucer" in *Rex* #22 are some of the highlights of the post-code era in the 1950s. Having read plenty of issues of *Mystery In Space* and *Strange Adventures* in an early panel, Bobo finds himself ready to repel a space invasion of miniature "flying saucers". But he soon realizes it's only some earth-bound crooks using rockets as a distraction. As Bobo puts it when he finds himself strapped to one of the rockets, "Gasp! They must be sending me back to their own planet as a prisoner! But I thought spacemen travel **inside** a rocket — not **on** it!"

In *Rex* #31, Bobo joins the Secret Seven — a club of boys whose password for one week is "dinosaur". So Bobo thinks to himself, "I'll say Ook! That's as close as I can get to dinosaur!" In "Bobo's New York Adventure" in *Rex* #35, the chimp gets slugged, then wakes up saying "My head feels like a busted coconut!"

But, with the end of the *Rex the Wonder Dog* series at the close of the 1950s, Bobo's career as a crime buster also concluded, though with no indication that *Rex* #46 would be the last appearance of his original run. Infantino was given an extra page for the story, in which Bobo joined a Little League team. After solving a crime, Bobo makes a mad dash around the bases to win the game, leaping over the third baseman's head and making a great slide home to score the winning run. You have to see this one to believe it.

Except for a reprint or two, both Bobo and Rex remained alive through the 1960s and 70s only in the memories of collectors and baby boomers. When the Rex series ended, there simply was no other comic in which Detective Chimp would have worked. But in *DC Comics Presents* #35 (July, 1981), DC Comics expert Mike Tiefenbacher penned a charming eight-page tale, illustrated by former Rex artist Gil Kane, about the reunion of Bobo and Rex. It turns out that Bobo had become Rex's biggest fan, and they soon set about capturing a couple of



©DC

**BOBO, THE AMAZING CHIMPANZEE Pitches Sheriff Chase a few curves in the fifth entry of the series, from Rex #9 (May/Jun 1953).**

circus thieves who hightailed it to the island of Bimini. There, inadvertently, Bobo finds water from a Fountain of Youth, restoring the youth of both the chimp and the dog. The story ends as Bobo sees Rex follow his master, now an astronaut, to become the first dog to land on the moon. Such inspired lunacy!

If you'd like to read the amusing insanity of Detective Chimp for yourself, or enjoy the usually well-told adventures of Rex, you shouldn't have too much trouble picking up a few of the later issues. The last 20 or so are generally available if you look hard enough. However,

**ELEMENTARY, MY DEAR HUMAN**
**The game is afoot as Bobo tracks a killer in Rex #6 (Nov/Dec 1952).**

HUNTED AND PURSUED BY A MYSTERIOUS, RUTHLESS KILLER, BOBO, THE AMAZING CHIMPANZEE, REVEALS ONCE AGAIN HIS SPECTACULAR TALENT FOR SEEKING OUT EVILDOERS -- AND BRINGING THEM TO JUSTICE -- AGAINST NERVE - WRACKING ODDS!
The Return of DETECTIVE CHIMP!

many of the first 26 issues are genuinely scarce and can be extremely difficult to locate. Most of them are almost impossible to find in high grade.

The story of Rex himself, more complicated than that of Bobo, will have to wait for a future issue. But if you happen to run across an issue of *Rex,* by all means check out the Detective Chimp story with its marvelous Infantino art. After all, as Bobo himself might say, "I'm more fun to read than a barrel of monkeys!" ■

---

*Michelle Nolan is a nationally recognized collector and researcher of comic books from the '40s through the '60s. She has one of the most extensive collections of 1950's comic books in the U.S. and has contributed volumes of data to the* Overstreet Price Guide.

## CBM Checklist: Det. Chimp in Rex the Wonder Dog

- ❑ #4 (Jul/Aug 1952) "Meet Detective Chimp"
- ❑ #6 (Nov/Dec 1952) "The Return of Detective Chimp"
- ❑ #7 (Jan/Feb 1953) "Monkeyshines at the Wax Museum"
- ❑ #8 (Mar/Apr 1953) "Death Walks the High Wire"
- ❑ #9 (May/Jun 1953) "Crime Runs the Bases"
- ❑ #10 (Jul/Aug 1953) "Monkey Business on the Briny Deep"
- ❑ #11 (Sep/Oct 1953) "Riddle of the Riverside Raceway"
- ❑ #12 (Nov/Dec 1953) "The Million Dollar Gorilla"
- ❑ #13 (Jan/Feb 1954) "Case of the Runaway Ostrich"
- ❑ #14 (Mar-Apr 1954) "Murder in the Blue Yonder"
- ❑ #15 (May/Jun 1954) "Case of the Fishy Alibi"
- ❑ #16 (Jul/Aug 1954) "Monkey Sees, Monkey Does"
- ❑ #17 (Sep/Oct 1954) "Case of the Suspicious Signature"
- ❑ #18 (Nov/Dec 1954) "Case of Bobo's Bankbook"
- ❑ #19 (Jan/Feb 1955) "See No Evil, Hear No Evil"
- ❑ #20 (Mar/Apr 1955) "Det. Bobo–Chimp-Knapped"
- ❑ #21 (May/Jun 1955) "Secret of the Indian Monkey"
- ❑ #22 (Jul/Aug 1955) "Bobo Rides a Flying Saucer"
- ❑ #23 (Sep/Oct 1955) "Secret of the Spanish Castle"
- ❑ #24 (Nov/Dec 1955) "Mystery of the Silver Bullet"
- ❑ #25 (Jan/Feb 1956) "Where There's Smoke–There's Trouble"
- ❑ #26 (Mar/Apr 1956) "Mystery of the Missing Mummy"
- ❑ #27 (May/Jun 1956) "A Whistle for Bobo"
- ❑ #28 (Jul/Aug 1956) "Bobo's Amazing Jungle Gym"
- ❑ #29 (Sep/Oct 1956) "The Scientific Crook-Catcher"
- ❑ #30 (Nov/Dec 1956) "A Jailbird for Bobo"
- ❑ #31 (Jan/Feb 1957) "Clue of the Secret Seven"
- ❑ #32 (Mar/Apr 1957) "Mystery of the Talking Fish"
- ❑ #33 (May/Jun 1957) "Mystery Monkey from Zanzibar"
- ❑ #34 (Jul/Aug 1957) "Case of the Chimpanzee's Camera"
- ❑ #35 (Sep/Oct 1957) "Bobo's New York Adventure"
- ❑ #36 (Nov/Dec 1957) "Mystery of the Missing Missle"
- ❑ #37 (Jan/Feb 1958) "Treasure of Thunder Island"
- ❑ #38 (Mar/Apr 1958) "Amazing Exper. of Prof. Snodgrass"
- ❑ #39 (May/Jun 1958) "Bobo Goes to Sheriff's School"
- ❑ #40 (Jul/Aug 1958) "Bobo the Baby Sitter"
- ❑ #41 (Sep/Oct 1958) "Bobo—Sleuth on Skis"
- ❑ #42 (Nov/Dec 1958) "Demon of the Speedways"
- ❑ #43 (Jan/Feb 1959) "Stop That Litterbug"
- ❑ #44 (Mar/Apr 1959) "Where There's Smoke There's Bobo"
- ❑ #45 (May/Jun 1959) "Case of the Monkey Witness"
- ❑ #46 (Jul/Aug 1959) "The Super Chimp of Baseball"

EXECUTIVE INVESTMENTS COMPANY

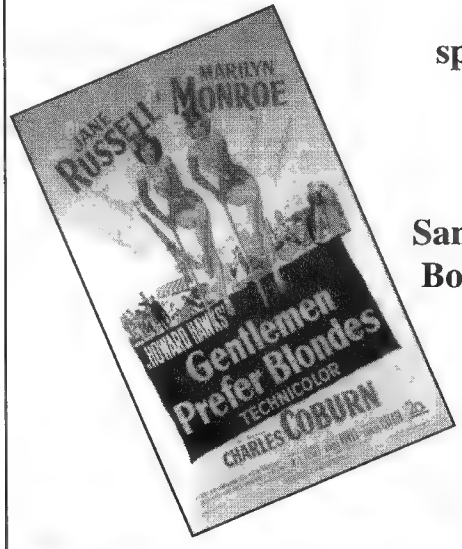
**Auctineers & Appraisers**

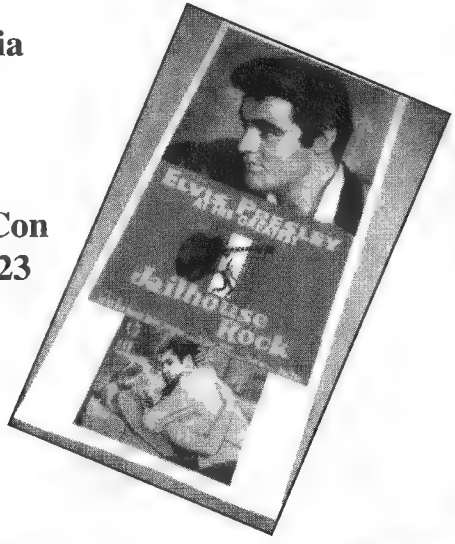
**We are always looking for quality consignments for upcoming auctions**

**Cash advances available for your collection**

**We also carry vintage movie posters baseball cards, autographs and sports memorabilia**

**Come visit us at the San Diego Comic Con Booth #1021 & 1023**




*Refer all inquiries to :* **Executive Investments Co.**

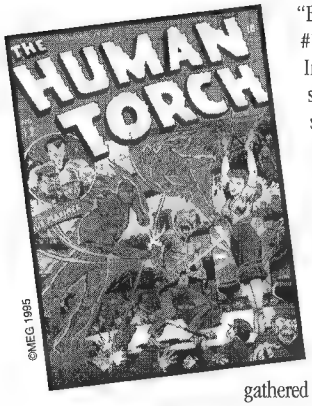
**9301 Wilshire Blvd. #500 • Beverly Hills • CA 90210**
**Phone 3100•278•1580 • Fax 310•278•1585**

# A pair of Schomburg BOOK ENDS

by Stephen H. Gentner

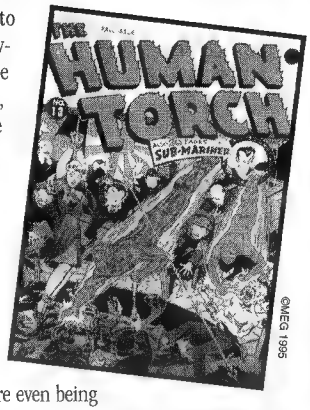
For the United States, the summer and fall of 1943 was the absolute pit of the second World War . As a nation, we had thrown off our losses at Pearl Harbor and Corregidor. Our factories were feverishly arming the Allied forces around the world to turn back the Axis! Life was real. Life was earnest. And nowhere was this more aptly showcased than on the covers and in the pages of the American comic book.

The quintessential portrayal of Japanese barbarism is graphically rendered with the "Bookends" of *Human Torch* comics #12 and #13, Summer and Fall, 1943. In #12, the Japanese are parodied as scrambling, masochistic bugs, stampeding into a room to watch ghastly things done to a bound and helpless American redhead. The samurai sword-wielding miscreant is preparing to lop various portions of her anatomy off and plunk them into the waiting basket. The prominence of the redhead's "attributes" leaves little doubt as to where the fun would begin. As the gathered enemy lick their chops in anticipation of what is to come... salvation arrives in the fiery forms of the Human Torch and Toro! Unbelieving hope flashes onto the redhead's face as her rescuers serve up death to the sons of Nippon. Torch incapacitates the major threat of the sword-wielder by gruesomely burning his arm through to the bone! This scene rivals the most graphic retribution meted-out to the enemy for any cover of the war! The sadistic horrors the Japanese were preparing to savor, were suddenly and horribly visited upon them instead! "An eye for an eye!"



©MEG 1995

It is important to remember while viewing covers like these from the war years, how scary things were back then. The Japanese "co-prosperity sphere" as it was known, had spread like an octopus into China, Korea, French Indo-China, the Philippines, etc. Japanese footholds were even being realized in the Aleutians up in Alaska! The threat to the West Coast of the United States by the Japanese was every bit as real as the Nazi German threat to the East Coast! Fear back then wasn't some ephemeral finger on the button of an atomic-bomb silo in Irkutz. It was manifest in our newsreels, and by the steady stream of coffins returning with our honored dead. The enemy had a face.



©MEG 1995

Timely gave us the second "Bookend" with issue #13, Fall, 1943. With a backdrop (again) of the Japanese Battle Flag, this time a hapless American blonde is menaced by the servants of the Emperor. The direct threat to her this time is from being lowered into a pit of serpents for the amusement of the enemy. Somewhat less graphically, Toro has set this sword-wielder's head on fire! The Japanese soldiers face melting and sword destroyed, Torch then moves on and dispatches the snake nearest "blondie".

Is there really any question who is responsible for the creation of these startling propaganda images? You've got it, Alex Schomburg! Even in the face of the gruesome content these covers detailed, there are noticeable "Schomburgisms". Both "gals" are the same, save hair-color, and have the face

*continued on page 24*

# SHIELD YOUR COMIC BOOK COLLECTION WITH TRUE ARCHIVAL PROTECTION

# SPECIAL OFFER

***Protect your comics with the best archival preservation sleeves and boards available***

***Act Now and Save!***

## ACT NOW & SAVE UP TO $93 INCLUDING FREE DELIVERY!

### BCE's famous Mylite™ sleeves & Thin-X-Tender™ Backing boards are the perfect combination for total archival protection

**Special offer available on the following combinations only. No mix & match available.**

| | | | | | | |
|---|---|---|---|---|---|---|
| **Catalog #15822** | **500** | #158 Mylites™ (7" x 10 1/2")* | **&** | **500** | #225 Thin-X-Tenders™ (6 3/4" x 10 3/8") | Fits Current size comics | **$114.00** |
| **Catalog #15923** | **500** | #159 Mylites™ (7 3/8" x 10 1/2")* | **&** | **500** | #235 Thin-X-Tenders™ (7" x 10 3/8") | Fits Standard size comics | **$116.00** |
| **Catalog #16121** | **500** | #161 Mylites™ (7 5/8" x 10 1/2")* | **&** | **500** | #215 Thin-X-Tenders™ (7 3/8" x 10 3/8") | Fits Silver/gold size comics | **$118.00** |
| **Catalog #M15822** | **1000** | #158 Mylites™ (7" x 10 1/2")* | **&** | **1000** | #225 Thin-X-Tenders™ (6 3/4" x 10 3/8") | Fits Current size comics | **$190.00** |
| **Catalog #M15923** | **1000** | #159 Mylites™ (7 3/8" x 10 1/2")* | **&** | **1000** | #235 Thin-X-Tenders™ (7" x 10 3/8") | Fits Standard size comics | **$195.00** |
| **Catalog #M16121** | **1000** | #161 Mylites™ (7 5/8" x 10 1/2")* | **&** | **1000** | #215 Thin-X-Tenders™ (7 3/8" x 10 3/8") | Fits Silver/gold size comics | **$200.00** |

* With 1 1/2" flap.

BCE pays all shipping in Continental U.S. For shipping in AK, HI, APO, FPO, all U.S. Territories and all foreign countries call for freight rates. BCE Unlimited Guarantee Applies. If you wish to return this special offer, we will gladly refund the purchase price to you less our regularly published freight charges.

### Don't take a chance with just any sleeve or board claiming to be archival

Accelerated aging tests show that some of these materials actually break down over time and can ruin your comic books!

**The U.S. Library of Congress and the National Archives buy supplies from Bill Cole Enterprises, Inc. Shouldn't you?**

**The Original, Lightweight (1 mil) Archival Quality Protective Sleeves**

**Mylites™**

Made entirely of archival quality Mylar® Type D

Heat sealed with our exclusive Ultra-Weld™ for the strongest seams in the industry.

**24 mil genuine Acid Free Comic Book Backing Boards**

**Thin-X-Tenders™**

The most economical, most popular, true acid free backing boards available.

8.0 -8.5 pH with a 3% calcium carbonate buffer throughout.

***Compare our products! Compare our prices! Order today!***

***Orders must be postmarked by June 30,1995***

**PAYMENT MUST ACCOMPANY ORDERS**

MA residents add 5% sales tax.

**24 hour Toll Free Order Line for Mastercard, Visa, American Express and Discover Orders Only**

**1-800-225-8249**

This is a recorded tape & does not relay product information/messages.

**24 hour Toll Free FAX Line for ordering only**

**1-800-FAX-BCE8**

**Bill Cole Enterprises, Inc.**

**P.O. Box 60, Dept. CBM 25, Randolph, MA 02368-0060**

**(617) 986-2653 FAX (617) 986-2656**

Mylites™ is a trademark of E. Gerber Products, Inc., with exclusive rights to Bill Cole Enterprises, Inc. Thin-X-Tenders™ and Ultra Weld™ are trademarks of Bill Cole Enterprises, Inc. All references to Mylar® refer to archival quality polyester film such as Mylar® type D by Dupont Co., or equivalent material such as Melinex® 516 by ICI Corp.

*Continued from page 22*

we see on so many of his efforts. *Startling* #49, *Wonder* #14, *Fighting Yank* #'s 8, 11, 15, 17, 20, 21, 23, 24, 25, *Black Terror* #'s 2, 17, 20, 21, 22, 23, 24... the list goes on and on for both Timely and Standard/Nedor. Who is this woman?

Schomburg's spin on the Japanese menace is always easy to spot. Alex must have been making a comment on the deplorable state of orthodontics in Japan - for all of them had happening "snags" for teeth! From every conceivable angle, Buck-teethed buddies popped right out of his covers! Many times, the teeth would be flying everywhere from a blow to the mouth by our heroes. There always seemed to be lots of them, too. The enemy clearly outnumbered us at every turn, and in this particular case, the Torch cut a wide swath through them to save the lady fair.

Optometry also seemed to be a particular problem in Japan. Goggle-eyed villains were everywhere in the groupings being dispatched for the honor of the Emperor! From aviators, professors, scientists, intelligence gatherers, to the common foot soldier, many of them were optically challenged.

Schomburg's classic war covers kept the heat on our enemy as objects of ridicule. Our victories in 1943 were so few and far between that comics provided, if nothing else, vicarious gratification. The intensity of these "Bookends" covers side by side are remarkable. In the all out war of men, machines, words and pictures, Schomburg's graphic enemy characters met gruesome ends. It was the proliferation of covers like these which helped us stay the course during W.W.II, until our strength, and our Allies strength turned the tide and restored Democracy and Liberty to a tired world. ■

### A BIRTHDAY TRIBUTE TO ALEX SCHOMBURG

As many CBM readers know, Alex, you are my absolute favorite cover artist. The complete artistic abilities you possessed for classic art, advertising art, science-fiction art, and our beloved comic-cover art transcend my meager ability to describe it.

On the occasion of your 90th birthday (May 10th, 1995) I want to thank-you Alex for all the amazing work you have done! Whether it be a Radio Craft cover, a pulp cover, an air-brushed cover, or comic-cover, your routine excellence has thrilled me for years. We in the hobby are in your debt for opening our eyes to your world of illustration! Many happy returns Alex and Happy Birthday!

Sincerely,
Stephen H. Gentner

**Showcase 4**

**$14,000**

**Unrestored FN+ 74**

**White Pages**

**High Color**

**Reflectivity**

**Silver Age Key**

**Flash Comics 2**

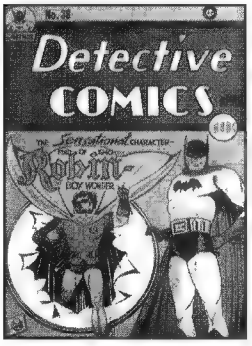
**$2,400**

**App. VF+ 87**

**OWL 7**

**Tape removed**

**Light color touch**




**Detective 38**

**$15,000**

**App. VF+ 88**

**Slight**

**Restoration by**

**Cicconi**

**1st Robin**

Bruce Ellsworth will be attending the San Diego Comic Convention. Those wishing to view the books may make an appointment in advance.

*Please Call*

**505-474-0494**

2432 Cerrillos Road
Sante Fe, NM 87501

Bruce's Comics

# So what was a kid to do... question authority?

Everything I ever needed to know about life, I learned from comics

**BY KENT MARTIN**

Growing up in the '60s was like hanging onto the sides of the carnival joyride that drops the floor out from beneath you; every value, every belief that previous generations had held and passed onto you was questioned, torn apart and sometimes outright ridiculed. The comics of the Silver Age often became brilliant mirrors for this conflict.

One of the most enduring legacies from this era was the phrase "Question authority" that was plastered on bumper stickers and posters across the country. It was a time for the rise of the antihero; heroes, it seemed, were hopelessly outcast because they represented the status quo. And the status quo at the time was anything but.

So what was a kid to do? How was I supposed to throw out the norm when I'd barely had a chance to learn it? If I couldn't trust anyone over 30, whom could I trust? I finally learned the value in trusting myself and following my own internal compass of ethics, but not before I went through a lot of soul-searching. It was a time of fools and a time of geniuses. Problem was, sometimes it was hard to tell the difference.

The comics of the period explored this ideological clash, perhaps none better than some of the stories Steve Ditko penciled for Charlton Comics after he left Marvel.

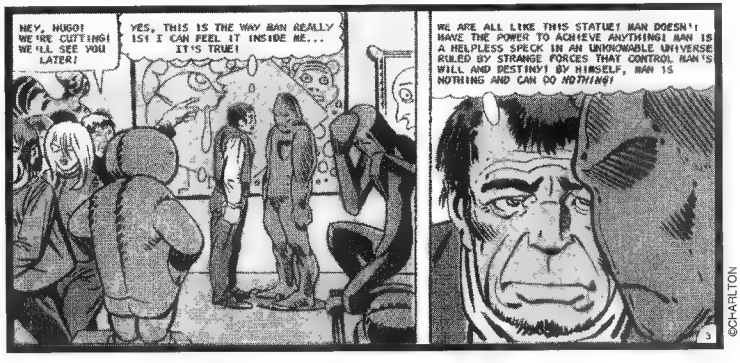
(As an aside, permit me a brief comment about why I think Steve Ditko made the Silver Age so memorable; he captured emotions better than anyone. It's possible that some other artists may have had a more realistic rendering of anatomy, flow, or perspective... but Ditko's lean, economical style allowed a character's emotions to emerge and give the overall story line a greater depth and deeper mood. Joy, sadness, anger, humor– Ditko could convey them all wonderfully in his inimitable style. Ditko, I maintain, was the "right-artist-at-the-right-time" to introduce Spider-Man, with all of his emotional baggage, to the world. In so doing, he helped many faithful fans to look at our own internal conflicts in a little different light. Thanks, Steve.)

In one issue, in particular, the primary struggle of hero vs. antihero was played out with art as backdrop in back-to-back stories that filled an entire issue of *Blue Beetle* (# 5, November, 1968). In fact, both stories serve as bookends to the same theme; an antagonist, frustrated by the respect society gives to the hero or the concept of a hero, sets out to destroy symbols of heroism.

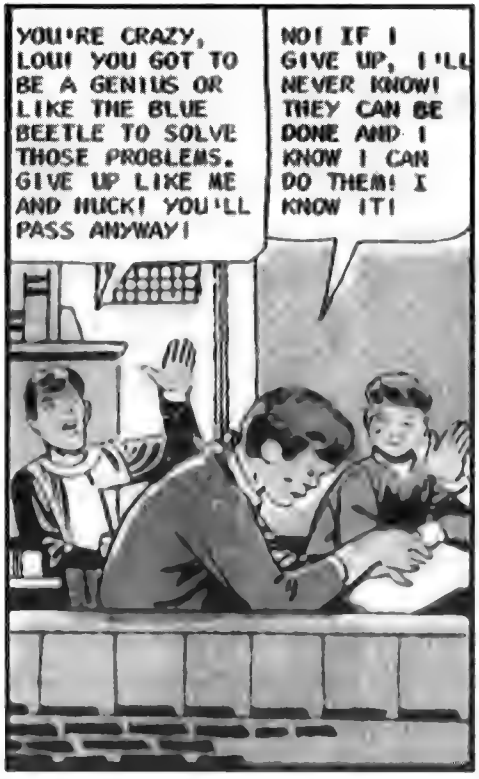
In the first story, "Destroyer of Heroes", the Blue Beetle faces a disillusioned sculptor who believes that, "Man doesn't have the power to achieve anything.....By himself, man is nothing and can do nothing." Dressed like a statue that he feels represents this worthlessness, he sets out across the city to destroy anything that stands for heroism. Ironically, he achieves fame himself as an antihero.

In the end, the Blue Beetle defeats the costumed sculptor in a fight over another statue of a man. Titled "The Unconquered", the statue strikes a heroic pose. To the Blue Beetle this statue "stood for...the best in a man whatever it is. Whatever it takes to achieve anything worthwhile, it can only be done by struggling to succeed."

The second story in the issue features another character who has a recurring role in the Blue Beetle... The Question. In this episode, The Question battles a local art critic who, like the frustrated sculptor in the previous story, is bent on destroying a work of art. It's a painting that symbolizes heroism or, more importantly, symbolizes something that he could never become; a true artist. In the end, the critic collapses just as he's about to shred the painting, crying, "You expect too much of me... I'm only human! But, as Vic Sage (alter ego of The Question) comments, "You blinded yourself a long time


HEY, HUGO! WE'RE CUTTING! WE'LL SEE YOU LATER!
YES, THIS IS THE WAY MAN REALLY IS! I CAN FEEL IT INSIDE ME... IT'S TRUE!
WE ARE ALL LIKE THIS STATUE! MAN DOESN'T HAVE THE POWER TO ACHIEVE ANYTHING! MAN IS A HELPLESS SPECK IN AN UNKNOWABLE UNIVERSE RULED BY STRANGE FORCES THAT CONTROL MAN'S WILL AND DESTINY! BY HIMSELF, MAN IS NOTHING AND CAN DO NOTHING!
3
©CHARLTON

**IN "DESTROYER OF HEROES" the Blue Beetle tackled the personification of the anti-hero sentiment that was so popular during the 1960s.**


YOU'RE CRAZY, LOU! YOU GOT TO BE A GENIUS OR LIKE THE BLUE BEETLE TO SOLVE THOSE PROBLEMS. GIVE UP LIKE ME AND HUCK! YOU'LL PASS ANYWAY!
NO! IF I GIVE UP, I'LL NEVER KNOW! THEY CAN BE DONE AND I KNOW I CAN DO THEM! I KNOW IT!

(CLOCKWISE FROM TOP LEFT)
**IN TYPICAL DITKO STYLE** the final frame of "Destroyer of Heroes" summed up the moral to the story.

**FRUSTRATED CRITIC** in The Question episode mulls over the destruction of the painting that reminds him of what he's not: A true artist.

**IN "DESTROYER OF HEROES"** the Blue Beetle battles a disillusioned artist who believes mankind is doomed to failure and insignificance.

**THE COVER OF BLUE BEETLE #5** pits BB against his fatalistic nemesis.

©CHARLTON

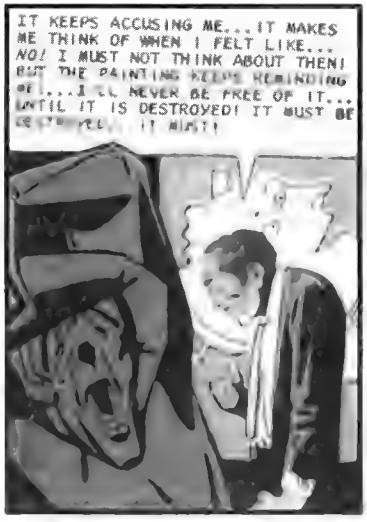
ago... refusing to see, refusing to know."

In both stories, authority in the form of heroism was questioned and even vilified. But the point behind each story was to look further and understand the motive behind the criticism, to hold it up to scrutiny against your own beliefs and values.

To a kid growing up in the turbulent '60s, then, here were comic characters saying, "Hey, it's a good thing to achieve what might seem impossible. In fact, heroes are okay." In the Silver Age, after all, heroes were what comics were all about. ■

---

*Kent Martin is a writer who lives with his family in St. Louis. He credits his love of comics to his older brothers, whose issues of* Tarzan *and* Uncle Scrooge *he read while growing up in Kansas. "The Silver Age of DC, Marvel, Gold Key, Charlton and others captured his attention in the '60s and has remained his favorite age of comics ever since.*


IT KEEPS ACCUSING ME...IT MAKES ME THINK OF WHEN I FELT LIKE... NO! I MUST NOT THINK ABOUT THEN! BUT THE PAINTING KEEPS REMINDING ME!...I'LL NEVER BE FREE OF IT... UNTIL IT IS DESTROYED! IT MUST BE

# ATLAS

## COMICS & COLLECTIBLES

PO BOX 7108
Burbank, CA 91510

(818) 955-8534

**MISC. SILVER/GOLD**

**ACTION**
175,186,193 VG ..... $50
185,191 VG+ ..... $62
242 VG ..... $175
252 VF- First Supergirl ..... $600

**ADVENTURE**
119 VG ..... $100
138,145 VG ..... $70

**ALL-STAR**
37 FR/GD ..... $130

**AMAZING ADV. (MVL)**
3 VG+ ..... $70
6 VG- ..... $50

**AMAZING FANTASY**
**25% below guide**
15 VG ($2940) ..... $2200
15 FR SpTp ($1029) ..... $711

**AMAZING SPIDER-MAN**
**25% BELOW GUIDE**
5 VG ($2400) ..... $180
5 FR ($80) ..... $60
6 VG ($206) ..... $154
7 FN- ($210) ..... $157
7 VG/VG+ ($160) ..... $120
8 GD/GD- ($80) ..... $60
10 FN/FN- ($210) ..... $157
10 GD/VG ($105) ..... $78
11 VG ($84) ..... $63
12 VG/FN ($100) ..... $75
13 VG ($120) ..... $90
15 VG- ($90) ..... $67
16 GD+ ($45) ..... $33
17 VG+ ($140) ..... $105
18 VG ($80) ..... $60
19 FN- ($88) ..... $66
19 VG ($64) ..... $48
21 FN- ($45) ..... $33
22 VG ($46) ..... $34

**AVENGERS**
**25% BELOW GUIDE**
1 FN/FN+ ($560) ..... $420
1 VG ($356) ..... $267

**BLACKHAWK**
11 VG ..... $75
25 FN- ..... $70
26 VG+ ..... $55

**BRAVE & BOLD**
3 FR/GD ..... $38
7,9 VG ..... $70
8 VG+ ..... $80
13 VG ..... $55
15 FN ..... $80
24 VG+ ..... $65
28 FN/FN ..... $575
28 FR ..... $175
29 FN/FN ..... $475
30 FN/FN ..... $425

**CAPT. MARVEL ADV.**
35 FR SPTP ..... $23
36 FN ..... $70
49 VG+ ..... $50
51 VG/FN ..... $36
71 FN/FN+ ..... $60
91 NM ..... $150

**CAPT. MARVEL JR.**
39 VG SPROLL ..... $34
43 VG- ..... $22
66 GD/VG ..... $20
113 VG ..... $24

**CHALLENGERS OF THE UNKNOWN**
5 VG/FN ..... $100
8 FN+ ..... $160

**CHARLIE CHAN**
1 (6-7/48) VG H20 ..... $130

**COMIC CAVALCADE**
19 VG/VG- ..... $125

**DETECTIVE**
90 FN ..... $190
115 FN ..... $160
141 VG ..... $90
155 GD/VG ..... $65
181 VG+ ..... $90
191 VG ..... $80
210 VG- ..... $65
227 VG ..... $90
232 GD/VG ..... $42
235 VG/FN ..... $120
236 VG+ ..... $75
242,247 VG+ ..... $55
243,246 VG ..... $46
252,257,260 VG+ ..... $55
259 FN+ ..... $80
262,263,268 FN+ ..... $65

**FAMOUS FUNNIES**
209 VG/VG+ BUCK ROGERS BEGINS (MINOR COLOR REST) ..... $85

**FAST FICTION**
3 SHE VG ..... $64

**FLASH**
105 VG ..... $500
107 FN- ..... $110
109 VG/FN ..... $95
110 FN- ..... $240
111,112,113 FN ..... $95
114 FN/VF ..... $125

**FORBIDDEN LOVE**
2 VF/VF+ ..... $150

**FRANKENSTEIN**
1 (1945) FN- ..... $200
2 VG ..... $75

**GREEN LANTERN (GA)**
23 VG ..... $230

**GREEN LANTERN (SA)**
1 FN SIGNED BY GIL KANE ..... $525
1 FR/GD ..... $165
10 VF- ..... $90
18 VF/VF- ..... $65

**INCREDIBLE HULK**
1 VG- OFF WHITE PGS ..... $1100
6 VG+ ..... $325

**IRON MAN/SUB-MARINER**
1 NM/MT Full gloss White pgs ..... $160

**JUSTICE LEAGUE OF AMERICA**
1 VG/VG+ ..... $500
1 FR $ ..... 160

**MICKEY MOUSE MAG.**
V3 #11 VG ..... $100
V4 #3 VG/FN ..... $120

**MYSTERY IN SPACE**
9 VG ..... $110
35,38 VG ..... $46
46 FN ..... $50
47 FN/FN+ ..... $55
48 FN/VF ..... $75
50,52 VG ..... $37

**PLANET**
38 FR ..... $45
39 G ..... $65
41,42 GD/GD- ..... $60
48,49 FR/GD ..... $46
50 VG- ..... $100
51,54 FR ..... $38
57 VG ..... $115

**PLASTIC MAN**
20 VG+ ..... $90
23 GD/VG ..... $48
51 GD/VG ..... $26
56 FN- ..... $50

**POLICE**
40 VF ..... $185
74 VG ..... $34

**REAL LIFE**
1 VG ..... $60

**SHADOW**
V4#6 GD/GD- ..... $34
V5#1 GD/VG ..... $45
V5#4 GD/VG H20 ..... $40

**SHOWCASE**
7 VG/VG- ..... $170
8 APP FN (REST) ..... $650
14 VG/VG+ ..... $650
14 GD/GD- ..... $240
23 VG ..... $240
24 FN/FN+ ..... $450
27 VG ..... $115
34 VG SIGNED BY GIL KANE ..... $220

**SINGLE SERIES**
9 PETER PAT VG ..... $50

**STRANGE ADVENTURES**
1 FR ..... $160
2 GD ..... $115
2 VG- MINTAPE ..... $165
3 VG ..... $142
3 FN- ..... $200
4 FR LSCVR ..... $60
5 GD ..... $72
8 VG- ..... $108
9 GD/GD- ..... $120
9 VG- ..... $220
20 VG+ ..... $90

**SUPERMAN**
62 VG- ..... $92
69 VG ..... $92
74 GD/GD+ ..... $50
79 VG+ ..... $90
94 VG/FN ..... $80
95 VG+ ..... $70
123 FN/FN+ Supergirl test ..... $65

**SUPERMAN'S GIRL FRIEND LOIS LANE**
6 FN/FN- ..... $55
7 VG/VG+ ..... $48
8 100 VG+ ..... $48
11,13,18 FN- ..... $30
15,19,20 VG ..... $22
24 FN- ..... $26
70 VF ..... $70

**SUPERMAN'S PAL JIMMY OLSEN**
17 VG ..... $35
19 VG+ ..... $42
20 VG- ..... $30
23,30 VG+ ..... $30
28 VG ..... $26
31,34,36 VG+ ..... $24
32,38 VG ..... $20

**TALES OF SUSPENSE**
23 GD/VG Mnh20 ..... $30
26 VG- ..... $30
40 VG+ ..... $230
400 FR/GD ..... $90
41 VG/VG+ ..... $140
43,45 VG ..... $50
96 VF/NM ..... $36

**TALES OF THE UNEXPECTED**
3 GD/VG ..... $50
7 VG/FN ..... $55
14 VG/FN ..... $32
29 FN/FN ..... $34
43 FR ..... $40

**TALES TO ASTONISH**
7 VG- ..... $55
37 FN+ ..... $8
38 FN ..... $80
40 VF- ..... $125
41 VF- ..... $95
43 FN/VF ..... $90

**TREASURE**
1 VG+ ..... $44
2 FN/FN- ..... $30

**UNCLE SCROOGE**
1 (FC386) GD ..... $100
2 (FC456) FN/FN- ..... $165
3 (FC495) GD+ ..... $50

**WAMBI, JUNGLE BOY**
1 VG ..... $104
4 FN- ..... $36
6,8 VG- ..... $20

**WHIZ**
27 VG ..... $90
34,36 VG ..... $60

**YOUR UNITED STATES**
1-SHOT ('46) VG SOTI ..... $48

**EC-HORROR MYSTERY-SCI-FI**

**ADV. INTO DARKNESS**
5(#1) VG/FN ..... $70

**ATOMIC WAR**
2 VG/VG+ ..... $95
3 FN- NICE GLOSS ..... $120

**CRIME SUSPENSTORIES**
6 VG+ ..... $55
7 FN- ..... $70
8 VG+ ..... $58
14 VG ..... $40
19 VG- ..... $30
20 VG HANGING COV. ..... $45

**FLYING SAUCERS**
1952 VG ..... $115
1952 FR LSCVR ..... $45

**HAUNT OF FEAR**
16 (#2) 1950 FN ..... $240
4 GD/VG SPROLL ..... $90
6 VG ..... $66
7 VG ..... $55
8 VG- ..... $60
9 VG- ..... $50
10 FN ..... $95
15 FN ..... $71
16 VG ..... $48
20 VG/VG- ..... $38
27 VF/VF- ..... $80

**JET**
2 VG ..... $40
3 VG ..... $60

**MAD**
2 VG- ..... $175
10 FR ..... $32
23 VG ..... $60

**MISTER MYSTERY**
2 VG ..... $65
3 FR LSCVR ..... $28

**NIGHTMARE (3-D)**
1 VG ..... $85
2 GD ..... $28

**SHOCK SUSPENSTORIES**
2 VG+ ..... $86
11 VG ..... $38
14 VG+ ..... $34

**TALES FROM THE CRYPT**
26 GD+ ..... $42
29 VG+ ..... $90
30 FN $ ..... 120
33 GD/VG ..... $85
34 VG ..... $62
36 FN ..... $100
37 VG/FN ..... $75
45 VG ..... $60

**THING**
11 FN/VF ..... $140

**3-D TALES FROM THE CRYPT**
2 VF/NM ..... $800
A BEAUTY- W/GLASSES.
FULL GLOSS & NICE PAGES!

**TWO-FISTED TALES**
18 (#1) FN ..... $225
19 (#2) FN ..... $150

**VAULT OF HORROR**
12 (#1) GD ..... $340
13 (#2) VG+ ..... $190
15 VG- ..... $115
16 GD/GD+ ..... $50
18 VG/FN ..... $90
21 VG ..... $58
22 VG- ..... $55
25 VG/VG+ ..... $63
26 FN- ..... $78
27,31,34 VG+ ..... $48
29 VG/VG+ ..... $44
38 VG/FN ..... $42

**WEIRD FANTASY**
13 (#1) (1950) VG ..... $200
17 (#5) VG/VG+ ..... $90
6 VG/FN ..... $72
10 VG ..... $60
22 FN+ ..... $60

**WEIRD MYSTERIES**
1 FN/FN- ..... $175

---

The following books will be offered for sale or auction later this year. T hey will be available for examination at the ***San Diego Comic Convention.*** If you wisn to be notified when they are offered, please send your name and address to us

**FIGHT**
55 NM/NM+ WHITE PAGES
**FLYING SAUCERS**
AVON 1952 VF/VF+
**JOURNEY INTO MYSTERY**
1 ATLAS 1952 VF/VF+
**JUKEBOX**
1-6 EA. VF OR BETTER
**RANGERS**
212 MT/MT- WHITE PAGES
**SENSATION MYSTERY**
111 VF/VF- WH TE PAGES
**STARTLING**
48 MT/MT WHITE PAGES
**STRANGE ADVENTURES**
1 VF/VF+
2 NM
**WOW**
41 MT/MT- WHITE PAGES

---

**• Postal Money Orders**
**48 hour shipping**
**• Please ad $5 for shipping & insurance**
**• Satisfaction guaranteed!**
**• Time payments available on larger purchases**

# THE LEGENDARY ALEX

When the Japanese bombed Pearl Harbor and the war began, America wasted little time before calling Alex Schomburg. The phone rang, a voice whispered, "We need a Captain America," and the line went dead.

That was it. And that was enough. Schomburg sat down in his New York office and began to plot the cover of another comic book.

His mission was simple enough: "Anything to make the Japs look ugly or the Nazis look like punks." He was invariably somewhere over occupied France, or 30 seconds over Tokyo, when the phone rang again and Uncle Sam whispered, "We need a Fighting Yank."

And that was enough.

On cover after cover during the Golden Age of comics and that barbaric age of man, Schomburg captured the forces of good and evil in a 7-by-10 inch frame.

Alex Schomburg at age 22 (photo circa 1928).

The Evil — their Aryan or Asian features bloated in delicious caricature — were invariably tuning up their instruments of death. The rack and the chopping block. The buzz saw and the barbecue pit. The Iron Virgin.

The Good — Captain America, the Black Terror, or the Human Torch — always arrived in the nick of time.

All in color, for a dime.

A simple phone call and Schomburg was off and drawing again, giving the enemy a maniacal, mythical shape. Where would he get his ideas? "Nightmares," he said. "Those were the war years." When he closed his eyes, he could see the Nazis invading New York through tunnels beneath the Atlantic. He imagined Japanese soldiers loosing poisonous snakes on a bunch of kids or blowing up the Boulder Dam.

The Japanese had their kamikazes, the Nazis their *Vergeltungswaffe*-2 rockets. America had Alex Schomburg only a phone call away. "I always felt Alex Schomburg was to comic books what Norman Rockwell was to *The Saturday Evening Post,*" Stan Lee once said. While Rockwell delivered to his readers the comforts of home, Schomburg uncorked the horrors of war. He had an amazing eye, an amazing touch, an amazing gift.

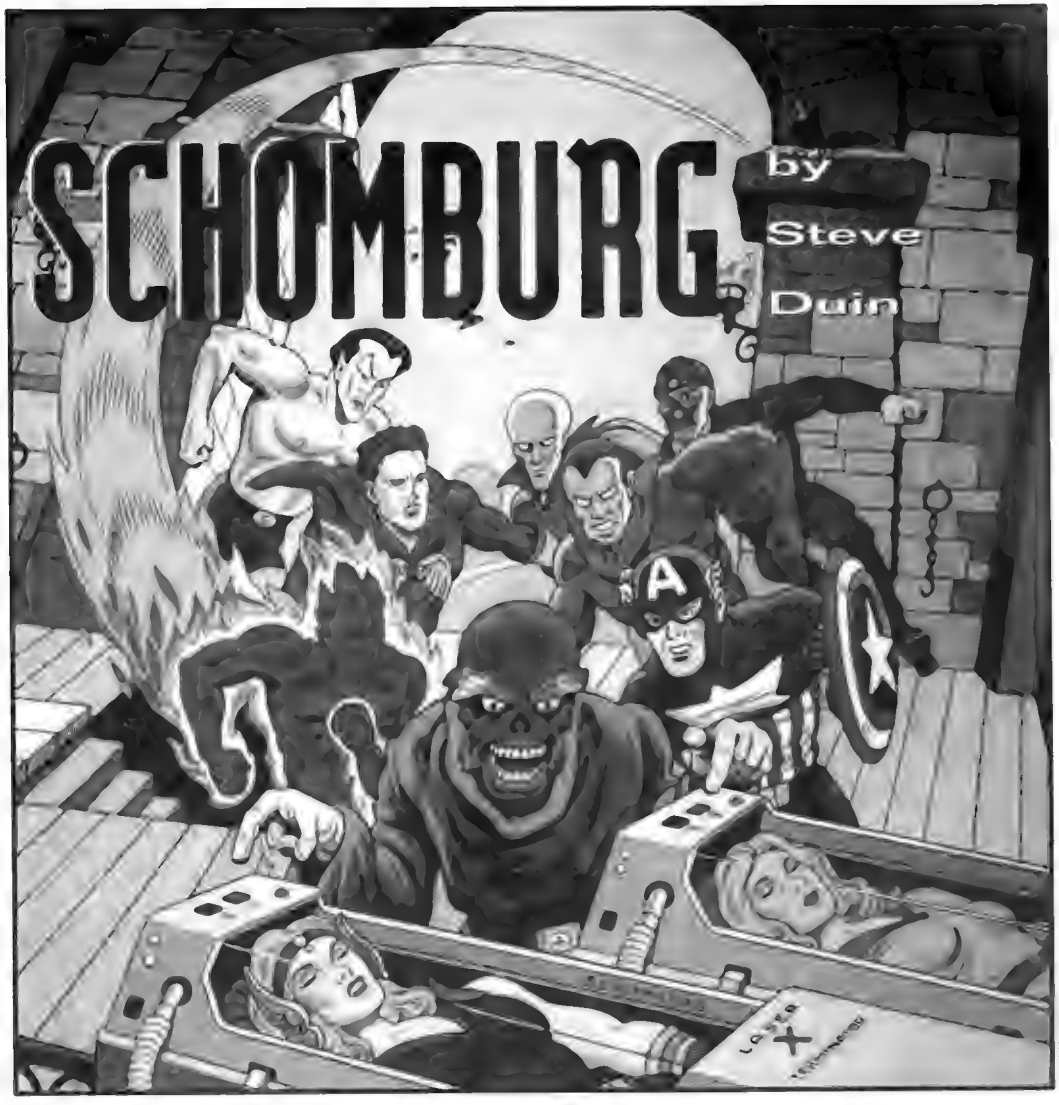
And this is the most amazing thing of all. In 1954, after drawing more than 530 of the most compelling, colorful covers the comics have ever seen, Schomburg said goodbye to New York and the comic racks, and vanished.

Those who ever thought to wonder about him for the next 25 years figured he was dead and gone.

Nope. Just gone to Ore-gone.

## They Are Relics

At the annoying age of 90, Schomburg doesn't have the strength to spend a lot of time looking over his shoulder. And he doesn't have the time to generate much enthusiasm for the old magazines and mylar-ed comic book images he once brought to life. They are relics. Ancient history. When he peers at the images he painted 50 or more years ago, you can hear Simon and Garfunkel singing wistfully: "Long ago. It must be. I have a photograph." The photographs may provoke a sly smile — "I never knew I was so good at drawing women," he'll say — but they don't move him anymore to turn his head or lower his shoulder.




He's not unwilling to glance back toward the past, now and then, but when you point Schomburg in a certain direction, he doesn't always end up there. Push him toward Stan Lee and he may lead you to Hugo Gernsback. Ask him about life in the bowels of New York, and he'll take you to the city's mountain tops. To those summer days when he passed Irving Berlin's office and the piano music, rolling out the open windows, followed him for the rest of the day. To the roof above the National Screen Service offices, where he worked in the early '30s.

He's never forgotten the view, you understand. "We all had binoculars," Schomburg said, "and at lunch we'd all go up and watch the chorus girls sunbathing on a nearby roof. They didn't want the sun to burn them, so they'd take their tops off so the tan lines wouldn't show."

"They didn't care. They used to shake them at us.

**Originally commissioned by Robert M. Overstreet, this painting of Timely characters is reported to be the last color work by Alex Schomburg.**

We'd send the office boy out for sandwiches..."

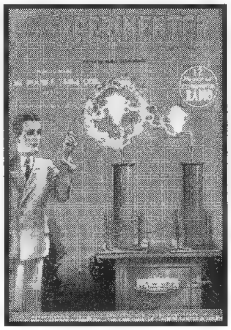
Alex, Alex... Snap out of it. Or pass the binoculars.

From a distance, Schomburg is best known for the comic book covers he produced between 1939 and 1945. Small wonder: his work included, by my count, 296 covers for Standard/Nedor and another 199 for Timely. He drew all but 11 of the first 69 covers of *Marvel Mystery Comics*. His airbrushed scenes for Nedor are so exquisite that the comic-book titles — *Exciting, Startling* and *Thrilling* — still make perfect sense.

**ALEX & HELEN SCHOMBURG** shortly after they were married in 1928.

But when you nudge Schomburg toward the best work of his life, he sometimes takes you for a walk through the work he did away from comic books, particularly in science fiction.

His first cover art appeared not on the September 1939 issue of the pulp *Startling Stories*, or splashed across the third issue of *Marvel Mystery* (January, 1940), but a full 15 years earlier. In 1925 Schomburg, then 20, met Hugo Gernsback in the latter's New York office. Gernsback would later become famous for publishing such pulps as *Amazing Stories* and *Wonder Stories*, but Schomburg was attracted by a Gernsback gambit entitled *Radio News*. He'd carefully followed the magazine's instructions to construct a small radio, but the contraption wouldn't work. So, he marched straight to Gernsback for a lesson on what he'd done wrong.



**A DECADE AND A HALF** before Marvel Mystery #3, Schomburg's first published cover appeared on the Dec., 1926 issue of The Experimenter... edited by science fiction legend Hugo Gernsback.

Gernsback had designed the first home radio set in 1905, and he found the flaw in this kit about the time Schomburg pulled out some art he'd done for a typewriter-instruction pamphlet. Gernsback liked what he saw and asked Schomburg for some circuitry illustrations. By December, Schomburg had worked his way onto the cover of a Gernsback magazine called *The Experimenter*.

"Schomburg's early work for Gernsback was pretty crude," said Sam Moskowitz, who edited Gernsback's revival magazine, *Science-Fiction Plus*, in the '50s. "He wasn't a polished artist then, and Gernsback had some pretty polished artists working for him, like Frank R. Paul. He didn't need Schomburg."

Ah, but when the war began, he would. And so would the red, white and blue.

## Cruel, Ingenious Tools Of Torture

When the times demanded it, Schomburg had a knack for stripping the Japs and the Germans of their humanity.

"Caricature" may be too kind a word for the way Schomburg manhandled the enemy. The Japs were saddled with jaundiced yellow skin, grotesquely slanted eyes, and piranha overbites. The Nazis sported Colonel Klink's monocle and Sgt. Schultz's girth. Almost without fail they were equipped with the cruel, ingenious tools of torture. If those rotten Japs weren't bayoneting injured prisoners, they were branding the Rising Sun on the tender breasts of a woman tied to a stake.

"I always had a love for detail," Schomburg said. "It came from the old man, who was a civil engineer by trade."

There was nothing civil about the artist's Nazi trademarks: boiling acid, the executioner's ax, and the barbecue spit. In one of the most famous Schomburg covers, *Exciting* #39, the Nazis are injecting poison into pieces of candy, then offering the sweets to starving kids. On *Marvel Mystery* #46, the German soldiers have been reduced to skeletons and a parasitic worm is emerging from Adolf Hitler's ear.

On his other assignments, Schomburg betrayed a lighter touch. After Pearl Harbor, Gernsback drafted him to produce some 50 covers for *Radio Craft* magazine. Each month, Gernsback would drag Schomburg into his office and toss out some half-baked fantasy. A mobile radio station. The dreaded robot television tank. "They were stupid ideas," Moskowitz said. "He had lots of them." Schomburg was required to transport each brainstorm to paper and somehow make it believable.

On other fronts, Schomburg and his brother, August — two of the four brothers who'd opened a Manhattan art studio in 1923 — drew war panoramas for Whitman books and jigsaw puzzles. Schomburg, who'd drawn hundreds of naked women for sadistic horror pulps such as *Uncanny Tales* and *Mystery Tales*, continued to chase after the ladies with an airbrush; he also supplied covers and interior art for such Standard magazines as *Popular Crossword Puzzles, Astrology*, and *Everyday Astrology*.

For all the heart and toil and countless hours he poured into his cover illustrations, Schomburg never thought his work was that special. They were just

comic books, after all. If his cover was worth the 10-cent price tag, the stories inside usually weren't. National Screen Service, which made film shorts, paid his $100 weekly salary for drawing film backgrounds until 1944; Schomburg did the comic artwork in the moonlight. When he got the phone call from the editors at Timely or Standard, he opened the window into his imagination and took a flying leap. Schomburg was paid $40 or $50 for each of the covers he drew. He figured that was fair compensation, at least fair by the standards of an industry in which the artist supplied all the color and the publishers made off with all the dimes. It never occurred to him that anyone would keep the comics, much less collect them, much less fight over high-grade copies like pit bulls at comic book conventions.

"I never dreamed it," Schomburg said. "I never even dreamed it."

And that's why, Schomburg admits, "I pulled a stupid thing. I just pulled up stakes and didn't let anyone know where I was going." The publishers of several science fiction magazines, for whom he did at least four dozen covers between 1950 and 1954, knew he'd drifted west, but with the comic book publishers, Schomburg didn't leave a forwarding address. He didn't know his audience or understand his legacy.

As Schomburg prepared for the drive west, his Aunt Maggie — one of the cousins who stepped off the boat on Ellis Island and never moved out of sight of the Statue of Liberty — reminded him, "Alex, there's a gas war in Jersey, so the gas is cheap. Buy all your gas in Jersey."

She had no idea how far he was going. He had no idea how long he'd be gone.

## Done Anything In Lumber?

Times were tough after the move. "He still had some follow-up business from the East Coast, then the whole thing frittered out," says his son, Dick. "Those days for him were very hand-to-mouth." Schomburg remembered searching for work in downtown Spokane, armed with some of his best science fiction and movie-trailer art. "The first thing they wanted to know? 'All this stuff is beautiful; have you done anything in lumber?'"

Lumber? After the Red Skull and the Black Terror, Schomburg could handle lumber. Three thousand miles removed from his *Thrilling* and *Exciting* days, Schomburg survived on whatever he could find. He painted real-estate and neon signs. He drew artist's renderings of how office buildings would look with aluminum awnings. On the good days, he produced endpapers for the Winston juvenile science fiction books and color-by-number sketches for the Venus pencil company. He spent the bad days bent over his table-saw, building red-and-white donation-box chimneys for Volunteers of America.

When the bad days began to pile up, Schomburg moved to the little town of Newberg, Oregon, 25 miles south of Portland. "That's when people thought I was dead," he said. "People thought Schomburg had died."

No, he'd simply moved on. Luckier than many of his peers, he escaped New York. He slipped away from a business that has never been very kind to its better craftsmen, then had the tenacity to live long enough for fans of his art to track him down and thank him for the memories.

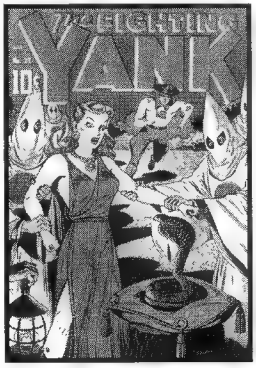
"My dad is a lot of things," Dick Schomburg said several years ago. "One of the things he is not is astute at recognizing the value of his work. Here's a guy with

**CONTINENTAL MAGAZINE'S Terrific Comics #5 featuring Schomburg's special brand of cruel, ingenious tools of torture.**

**SCHOMBURG ART IN CLOSE-UP**
From the cover of sci-fi pulp *Startling Stories*, published in 1952.
©BETTER PUBL

a tremendous amount of ability and imagination, but he never had the self-confidence and chutzpah to turn it into big money."

Someone else was always there to turn his ability into big bucks. Film director Stanley Kubrick called once, asking Schomburg to help with the artistic development of *2001: A Space Odyssey*.



©STANDARD/NEDOR

If that imagination never made Schomburg rich, it kept a lot of people entertained. His son remembers the marvelous toys his father would unexpectedly deliver, including a model plane that allowed him to open the bomb bay doors and drop tiny darts onto a revolving landscape.

Susan Schomburg still remembers the days when her grandfather would drop by to babysit her and her sister. He would hang a huge piece of butcher paper on the wall and ask the girls what they wanted to draw. Whatever they suggested would magically appear at the end of his hand, a fantastic panorama they would color for the rest of the day.

And then there was Schomburg's dazzling foray into women's apparel. During a 1967 visit to New York City, Schomburg saw a beautiful blond walk by, arm in arm, with her boyfriend. "When they passed me, I looked back and couldn't believe it," he said. "The man had his hand down the back of her jeans! In broad daylight! I went home and started thinking about it." After considerable thought — 20 years' worth — Schomburg designed a pair of women's jeans with an elliptical opening, or "vent," conveniently located at the rear of the jeans, just below the beltline.

VJs, for vented jeans, Schomburg wanted to call them. Christmas Day, 1990, proved to be his VJ Day when the U.S. Patent Office handed the artist his first patent.

## Belief In Color, Love Of Detail

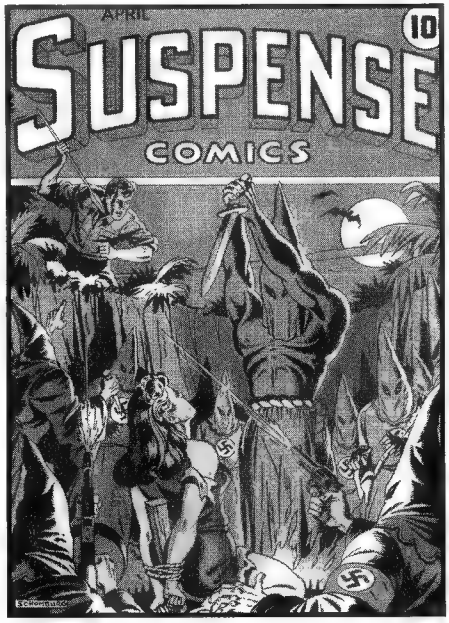
Such artistry could not remain hidden forever, even in Oregon. As time went by, Schomburg's phone began to sing again. Collector's Showcase in Hollywood phoned, asking him to re-create some of his covers from the war, recreations that have sold for up to $15,000. The San Diego Comic-Con called to see if he'd come down to receive a lifetime achievement award.

And there were other times when Schomburg would pick up the receiver and hear the voice of someone stunned to find that he was still alive, still only a phone call away. They might stutter about this comic book or that one, but what they really wanted was a moment or two with the artist himself.

In the 90th year of his life, Schomburg is no longer strong enough to receive them. He spends most of his day in a sun-drenched bed, looking out over the Oregon woods. When you present him with a fragile relic of his former passion, he quickly hands the comic or magazine back. It is only a fading photograph of someone he used to know. They are only figures on a distant rooftop and, after all these years, Alex Schomburg has passed the binoculars.

Long ago. It must be. We have the photographs. We have his view of the world, his belief in color, his love of detail. We have his nightmares, and his dreams. His eye, his touch, his gift.

I don't know if Alex Schomburg can hear the applause or our prayers, but I do know this: Near the foot of his bed, a 5-foot high cardboard cut-out of Captain America stands guard over one of the men who breathed life into his paper heart. Is it any wonder that his shield is raised in a salute? ■



©CONTINENTIAL

**FAST BECOMING AS FAMOUS AND IN DEMAND** as *Suspense* #3 and *Terrific* #5, Schomburg's cover to *Fighting Yank* #23 features a classic fair damsel menaced by hooded villains during a secret ritual.

---

*Steve Duin is a political columnist for* The Oregonian *in Portland, Oregon and an early contributor to the original* Comic Book Marketplace. *Steve's book about the history of comics is in its finishing stages.*

# IT CAME FROM BENEATH MY ROOM

**Mom never threw away my comic books. Our parents were brilliant educators, passionate readers, and taught their children to value all books, magazines, digests, letters, notes, scraps of paper, interesting gadgets, bright objects and anything with potential information for future generations.**
**Okay—so we inherited the X-gene for hunter-gatherer!**

BY MIKE JITTLOV

Our home was Chateau PaqueRatte, until 1994's 6.6 earthquake upended the archival maze. Foundation repairs meant emptying our magic cellar — where, like a *Doctor Who* phonebooth, nothing aged and everything fit. Halfway through hauling out endless 40-pound boxes, I couldn't resist opening one time-capsule...

*Gasp! Astonishing! Amazing! Forbidden! Fantastic! Incredible! Eerie! Spectacular!* Technicolor titles skyrocketed my childhood back.

I saw my 3rd grade teacher's horror, catching a Heinlein novel in my *Dick & Jane Reader.* Though, *Classics Illustrated* and *Walt Disney's Stories* were allowed, so I started trading empty bottles for 10¢ comics at the corner market. Carl Barks led to Jack Kirby, and soon I was biking to Hollywood's World Book & News as the weekly super-hero stacks were unbundled. Back issues filled Burt Blum's loft at Cherokee Books, where I paid a scandalous sum for *Fantastic Four* #1. Dad raised an eyebrow — $16 was like $160 then.

And now: *FF* #1 looked exactly the same. Plus #2-#11... Heart-stop. Ah, there's #12 ...through #201. Not bad. Let's open *that* box. *Hulk* #1-6 and #102-204; with *Avengers* #1-152. Open another! *Daredevil* #1-138, *X-Men* #1-204, then *Thor,* and *Iron Man,* run-upon-run, nearly all VF/NM! The next seven boxes were all DC's, with many more runs and a lot of debuts, including a FN+ *Showcase* #4. Talk about buried treasure.

Actually, it was condensed adventure, often three stories per issue of impossible situations — though always resolved, usually through clever reasoning and courageous determination. Reading all those while your brain's still hard-wiring, had to affect an impressionable kid. *Monsters and Heroes, Demons* and *New Gods*, my dreams were launched from these 4-color fantasies.

Box 13 was magic — literally. At that age, I'd invented illusions which fooled professional magicians. And here was a run of *Genii Magazine,* with Oct/64 a major inspiration — sensational articles written and illustrated by escape-artist Jim Steranko, years before *Spyman* and *Agent of Shield*!

Boxes 17-18 held complete NM runs of photo-cover *I Spy, Secret Agent, Honey West, Wild Wild West,* to painted-cover *Outer Limits.* TV shows could become fine comics — but rarely the reverse.

Nineteen-sixties television transformed *Batman,* from dynamic fighter to campy buffoon. The phenomenal Bruce Lee was eclipsed by a wooden *Green Hornet.* More comic book movies were lined up for execution: *Doc Savage* fought to Sousa marches, *Spider-Man* threw floppy string nets, *The Hulk* moved like molasses, *Doctor Strange* was soporific. Exciting characters honed by decades of success were being dulled to one-shot failures. Idealism was ridiculed, neuroses promoted, it was a bad time for heroes.

Box 21 had the copycat wars: Wrightson's *Swamp Thing* vs. Ploog's *Man-Thing*; DC's *Captain Marvel* vs. Marvel's *Captain Marvel* vs. MF's weird *Captain Marvel* (yelling "Split!" made his body fly apart), plus Zha-Vam in *Action* #351 (1967). DC's *Phantom Stranger* owed much to Steve Ditko's *Mysterious Traveler* (as did half the industry, I felt).

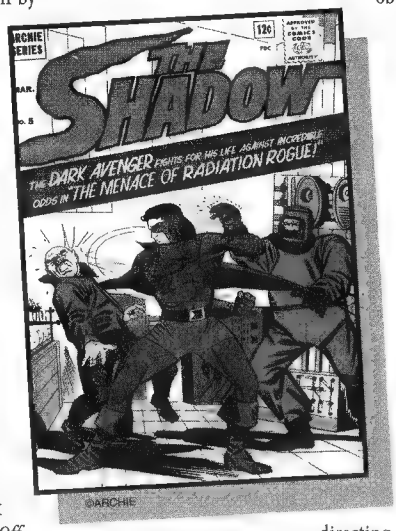
Box 23 embodied the era: *Groovy, Crazy, Go-Go, The Monkees, Yellow Submarine, Shriek, Pow, Splat, Plop!* and *Arrgh!*

I left the US then, to backpack across Europe. Until, on a London news-rack, I saw

IRON MAN
SILVER SURFER
HULK
AMAZING
Fantastic Four
THOR

Neal Adams' work in *X-Men* and *Green Lantern* — breathtakingly cinematic, daring, compelling. His *Strange Adventures* #216 (page 13) even boasted a glorious subliminal: "Hey, A Jim Steranko Effect!" Every new cover cried "Poster!", all issues screamed "Movie!" — demanding direction by their creators — or at very least, by their fans.

Returning to UCLA, I changed my math-language major to film/TV production. Comic book legends were coming alive, and their champions deserved far better than what Tinsel Town barfed out.


ARCHIE SERIES
THE SHADOW
THE DARK AVENGER FIGHTS FOR HIS LIFE AGAINST INCREDIBLE ODDS IN THE MENACE OF RADIATION ROGUE!
©ARCHIE

**THE DARK AVENGER FIGHTS FOR HIS LIFE**
In the *Shadow* #5 (Mar 1965).

**PUBLISHED DURING THE SOCIAL UPHEAVAL**
Of the late 1960s "Real-life seen of the dangers of Hippie-Land!"

Boxes 28-29 grouped stereotype with emerging social conscience: *Hero For Hire, Master of Kung Fu, Black Panther, Red Wolf,* to the surreal *Timespirits.* Box 33 was full of grace: Redondo's exquisite *Rima,* to Perez' *Wonder Woman.* Box 34 was filled with space: *Blast-Off, Flash Gordon, Dalgoda,* the galactic westerns...

George Lucas' *Star Wars* rocked the Movie Capital, proving faithful realizations of heroic archetypes had a fervent, gigantic, international audience. Which meant more money would be involved — but seldom more care. *Superman* and *Supergirl* were film-produced by people who'd neither read nor understood their magazine odysseys. *Captain America* went straight to video; *Silver Surfer* never got off the board.

Box 36 was pure imagination: TV cartoons from all studios, *Crusader Rabbit* to *Space Ghost.* Fascinating, how *The Flintstones* could go from concept to comic in a few months — compared to 10 years for its live-action compromise, churned through 35 writers and 100 development executives.

Box 37...oh well. Brother Greg and I had obviously enjoyed the *Disney's,* especially *Uncle Scrooge*; but the first *Gyro Gearloose* looked FN/VF, *Mary Poppins* was pristine, and *Darby O'Gill* was another time-trigger.

I could see Disney Studios making superhero features. In 1978 I demonstrated how, by creating the star-highlights of two historic TV specials. Yet directing my sci-fi scripts got thumbs down — eccentric visionaries couldn't produce *real* movies. (Forget about Ward Kimball, Tim Burton, or Disney himself.) It took serious professionals to craft *The Black Hole*... as fittingly-named as its forgotten Whitman issues.

My big break finally came in 1983. However, instead of *Doctor Solar,* the financier wanted something humbler (and cheaper): the bizarre life of a Hollywood effects wizard, his genius friends, and his 500mph fantasies.

I taught myself cinematography, editing, special effects and 130 more jobs, pulling an entire theatrical feature out of my soul. The comic book ethic was ingrained — everything was possible if you didn't surrender. And the collecting obsession had actually prepared me for movie creation, for remembering every one of those 136,800 film frames, every word and sound, and choosing their best combinations from infinite possibilities.

Despite illegal, incompetent distribution, "The Wizard of Speed and Time" was pirated into worldwide cult-classic status. It didn't bring the work I'd desired, but did inspire others. When *The Flash* appeared on CBS, I saw my movie copied

scene-for-scene — though with a fourth my effects, and eight times my budget.

Our cellar was clearing of *Spectres, Spirits,* and Sergio Aragones; of comics satirical, political, magical, monstrous, religious, utopian, barbarian; a magnificent, mind-boggling spectrum of *Amazing Adventures.*

Okay...that's over 680. Titles. Or 7000 comic books (and counting). Plus hundreds of magazines, fanzines, prozines (*Witzend* #1!), digests, mini-books, illustrated pocketbooks, posters, promotionals, cards, toys, *Merry Marvel Marching Society* kits with unplayed records and buttons — in 42 boxes (...Holy *Hitchhiker's Guide*).

Now began a month of cataloging and repacking. I bought an *Overstreet Price Guide* at Golden Apple, surveying the rarities framed on its walls. I felt smug... all those issues, and 100 times more, were piled around my living room. Bill "Big Kahuna" Liebowitz smiled but sighed, as I presented a pile of NM/M key issues and a *Dark Shadows* run for his consignment showcase.

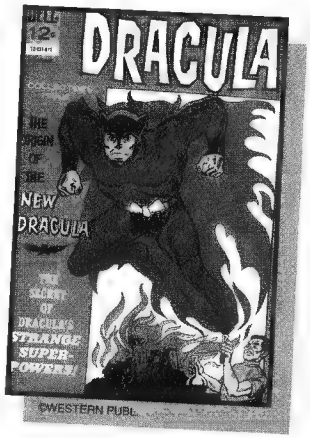
Other dealers wouldn't even look. Does anybody here know Wally Wood, Will Eisner, Al Williamson, Russ Manning, Gil Kane, Kubert, Toth, Heck, Infantino, Frazetta? It didn't matter. Kids were the biggest buyers, now — but only collected polybagged, gate-folded chromium comics with hologram pogs of the latest bikini death-babes.

I found a shop selling Silver Age Mylites, then traded an extra TV comic for $250 worth of bags. And next week, read someone had purchased that mint *Star Trek* #1 for $500. I hate getting taken. Then again, that comic only cost me 15¢. Like, get real.

But Overstreet prices were growing unreal. I gave up tallying, after $200,000. Only Spielberg, Michael Jackson or Bill Gates could buy this at Guide. On the other hand, TV commercial directors earned that much for just two weeks of work.

Hey... How many weeks *have* I invested in these?

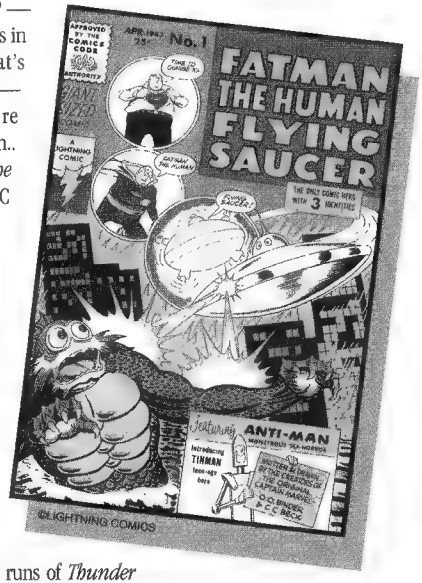
Each issue has required traveling, finding, choosing, securing, reading, logging, sorting, bagging, boxing... about an hour per comic. So, 7000 hours, by 10-hour days, that's 700 days. ...That's *2 years* of my life!! This is insane. I could have directed the same care and devotion into a relationship and family. Men my age had loving wives and children. While I had *Shanna the She-Devil* and *Herbie* 1-23.




**WITH CAT-LIKE QUICKNESS**
**This "super hero" Dracula jumps off the cover of *Dracula* #2 (Dell, Nov 1966).**

Ringgg! Wow — someone's finally answered my personals ad (don't ask, it's embarrassing). Katya's a Nordic blonde, 5'10" and slender, we could be twins, she's a video producer-editor and heard of my movie. — Wonderful, we have a storybook match! — And she has a Mensa IQ. — Great, they say opposites attract! — And she's a bibliophile, with *400 books.* Do *I* have any books? — (I could mention the 3000 volumes in my bedroom alone... But that's rushing things.) Yes, quite a few. — Then, tell me which one you're looking at, right now. — Well, uh.. — Tell the truth! — *Fatman the Human Flying Saucer* by CC Beck/ — <click>

**THE TRIUMPHANT RETURN OF C.C. BECK & OTTO BINDER**
**In issue #1 (Apr 1967) of *Fatman, The Human Flying Saucer.***


APPROVED BY THE COMICS CODE AUTHORITY
No. 1
FATMAN THE HUMAN FLYING SAUCER
THE ONLY COMIC HERO WITH 3 IDENTITIES!
featuring ANTI-MAN
©LIGHTNING COMICS

Sigh... No taste for the classics. We could've been reading *ElfQuest* together. Or *XXXenophile.* I posted an ad on the Internet, in rec.arts.comics.marketplace. The e-mails were immediate, including this edited exchange:

I understand you have all the Tower Comics. — Yup, complete runs of *Thunder Agents, Dynamo, Noman, Undersea Agents, Fight The Enemy,* all NM/M. — I want *TA* #16. — Sorry, no doubles of that. — I'll give you $4 for it. — No thanks. — Alright, $9. That's full Overstreet price. — Good, buy it from Overstreet. — It's only one issue. Would it kill you to sell me one issue? — I'm not breaking up a perfect $400 set for $9. Nor will I bubble-wrap and drive it to the post office and wait in a 30-minute line, just for $9. — Then send it

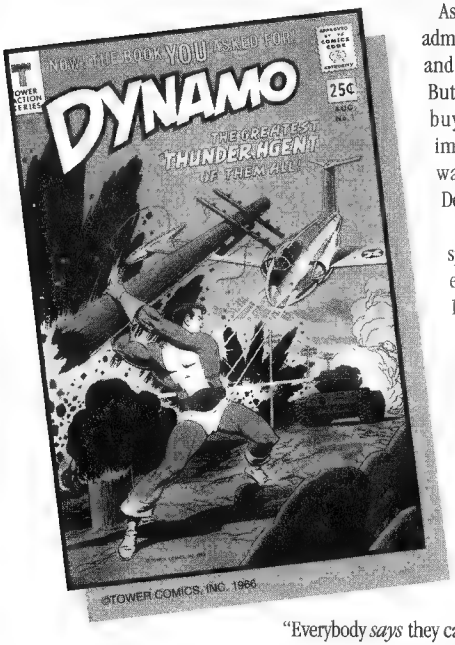
FedEx overnight, I'll pick up the charges. — (Hah? That's $15 alone!) Tell ya what... bargain FedEx down to $2, then we'll talk. — I want you to know I'm a $300/hour *attorney,* and you've wasted an hour of my valuable time. — Well, *I'm* a $10,000/day *video producer.* Bite me, Fanboy :-p

I'm King of the Mountain, *Master of the World* ...and tired of walking through here sideways. I put the word out, and calls came back, including one from a friend's uncle's millionaire investment counselor: "In my estimation, your collection is worth $55,000." — Was this an out-of-body inspection? We'd never even met, and he assumed my price was doubled for negotiation games.

Fine. Engaging Business Mode: "I respect your judgment, $55,000 it is, plus expenses." — "..Expenses?" — "Assembling the collection at $10/hour, times 7000 hours, is $70,000. Plus storage fees at $65/month, for 35 years, that's $27,300. And a modest $6,000/year retainer as on-call archivist, times 35, is $210,000. <tappety-tap> Which comes to a total worth of $362,300, plus tax. Will that be cash or check?"

**ONE OF THE MOST ESOTERIC & ODD COMICS OF THE SILVER AGE...**
The first issue of *Tod Holton Super Green Beret.*

**CRANDALL, WOOD & DITKO GRACE THIS SERIES OPENER**
As Dynamo goes to bat against enemy forces (#1, Aug 1966).




As his voice returned, he admitted wanting only the keys, and would've dumped the rest. But, if I heard from any other buyers, I must call him immediately so that he could warn me of the Sharks and Dealers. Riiiiight.

Can't blame him, I speculated too. Still, keys are easy to find. At the 1994 San Diego Comic Con, one dealer's table sported five copies each of *FF* #1 and *Spidey* #1. Pricey, yet available. How about the rest, #2-200? — The salesman winced, I could hire their locator service, it'd take about 8-10 months, but don't expect uniform quality. — Somebody behind me muttered, "Everybody *says* they can get you a run."

I took a chance and left my name with major auctioneers. Phonecall. Doorbell. Auction agent

with a suitcase. I motioned him inside, to a tattered grocery bag, and lovingly poured a pile of ghodawful comics: Archie's *The Shadow,* Dell's super *Dracula,* DC's super-hippie *The Geek, Brain Boy, Bee-Man, The Owl, Super Green Beret* (his salute means Power!), and *Strange Adventures* #244 with "Prisoner of the Parakeets!" — The agent backed to leave... until he saw *Amazing Fantasy* #15. — I lifted a quilt from stacks of long boxes, unlidding each, as the agent's jaw kept dropping to the ground.

I even had the issues before the biggies — *Amazing Adult Fantasy* #14, *Journey Into Mystery* #82, *Suspense* #38. He'd never seen a collection arranged so logically, or so many TV and movie comics in VF/NM condition. Nearly everything appeared unread, intact, with center-stapled, perfectly-printed covers and interiors.

After four hours of careful inspection, he started tallying. I peeked at the scorecard, his appraisals matched mine. Which meant Mister Estimation had been wrong — just one box of *Spider-Man* #1-202, plus Annuals and spinoffs, was worth $38,943. Though it would start lower at auction, where bidders expected bargains. And the agent only wanted key Marvels, DC's and Dell TV oddities, like Ditko's *Get Smart* and *T.H.E. Cat.*

However, I should expect $70,000-$100,000 for those, maybe more, they'll sell easily. — My eyes

brightened. — And if I sign now, he'll take care of the $800 shipping. — Very nice. — That'll be deducted from sales. From which they'll also get 10-15% commission, plus another 15% from the buyer, 5% of asking price for anything unsold, and a 20-25% penalty for any withdrawal. — Excuse me?

Oh, and he needs to pick them up tomorrow. — Pause. He's transferring my $70,000 property out of state? Without collateral? Just this contract with nearly invisible fineprint? — It's an old, reputable business, based on mutual trust, etc. — (His calm, reassuring voice had the same dulcet tones as an ex-business partner, also from Brooklyn, who'd unfortunately embezzled over $200,000 from our movie's production funds...) When is the auction? — Middle of next year. — Why do you need them nine months in advance? — They have to prepped, and photographed, that's another $2500, plus $1000 for insurance, and — He was pretty upset when I declined the Deal.

I also declined pulling the front teeth out of a perfect smile. If not for my sake, then for the sad-eyed waifs of tomorrow, who might never see these wonders, except on their little Macintosh Quadras.

Yes, CD-ROM libraries were appearing. The first run of *Life Magazine* could be yours, for $29.99 — but just the magazine's *covers*. Oooo, *Thrill-O-Rama*.

What if *I* produced a CD-ROM series of the hottest comic books in the past three decades — covers *and* full interiors, complete stories and crossovers! A portable gallery of a uniquely American art form! Inspiration-city for graphic artists searching for that winning look! A wellspring for scriptwriters seeking stories to plagiarize!

I had an entrepreneurial *gold mine,* all in one room! And all through my spirit.

Why do people perceive such tremendous value in these packets of painted pulpwood? Because... they reflect our desires, and heroic ideals; they capture the moment, rekindle our dreams. And they are links to our youth. For some, more than we realize.

Experiences — whether real, remembered, or imagined — generate identical subconscious responses. Reproducing the environment... sensory stimuli, long ago music, M&M's and old friends... re-creates the inner event, and original chemistry.

I spent a rainy day and stormy night, poring through my favorite comics, zooming back in those personal *Time Machines*... and noticed my eyesight improving, optimism returning, face smoothening... *Wild.* Okay — *these* comics I'm keeping! Ditko's *Captain Atom,* Manning's *Magnus,* Walt Simonson's *Thor,* Staton's *E-Man,* Stevens' *Rocketeer,* Thorne's *Red Sonja,* and lots of Kirby, and, and...

Fast-Forward to Present: *Shazam!* I am happier, healthier, jump higher, last longer. The Silver Age keys are now in a safety deposit box — with the rest of The Collection stacked in a locker, under the 101 Freeway, above an active faultline, in the flood-path of the Hollywood Dam. And one by one, the comics are paying for their monthly storage.

But if anyone has 1,100 boring Ben Franklins, and wishes he could trade up for a fortune in four-color — I'm in the phonebook. ■

---

*Mike Jittlov is an internationally renowned movie and video director, producer, writer, actor, artist, world traveler, thrill seeker - and yes, Internet Legend - all living in Hollywood, California. Amazingly, his remarkable comic book treasure-trove is actually for sale–preferably to a tall, slender, available, Norwegian girl–next-door who would love holding onto everything he's got... for our future generations.*

**OBSCURE PUBLISHER**
**M.F. ENTERPRISES**
**Version of Captain Marvel has become the focus of some collector interest because of its preposterous premise... namely the power to split into pieces!**

# UNSEEN GOLD

# POWER COMICS#2

This month's unseen gold showcases one of the most creative war covers of the Golden Age... *Power Comics* #2! Crude, yet effective, this cover features the perfect blend of ingredients creating a spread symbolic of the Allies' struggle during World War II.

## THE RECIPE

**1>** Start with on Herculean superhero.
**2>** Mix in a costume comprised of flags of the different Allied countries.
**3>** Add some good ol' American red, white, and blue for color.
**4>** Stir in a patriotic plug to buy more war bonds and stamps.
**5>** And finally, add in caricatures of Axis despots (Hitler and Tojo) receiving a heaping helpings of physical punishment! (What WWII propaganda cover would be complete without them?)

Put 'em all together and PRESTO...
You have the cover of *Power Comics* #2!

**THE ARTIST** responsible for the dynamic (and rather tasty) cover of *Power* #2 is known only by his signature "Del." Despite "Del's" successful capturing of the numerous elements of a war-theme cover, most seasoned collectors feel that his contribution is overshadowed by the L.B. Cole covers adorning *Power* #1, #3 and #4. As a result, *Power* #2 has become a bit of an "odd man out" with demand significantly lower than the first, third, and fourth issue... despite its absence from Gerber. Regardless, copies are difficult to locate (Gerber was apparently unable to locate a single copy for inclusion in the *Photo Journal*!)

BY MATT NELSON

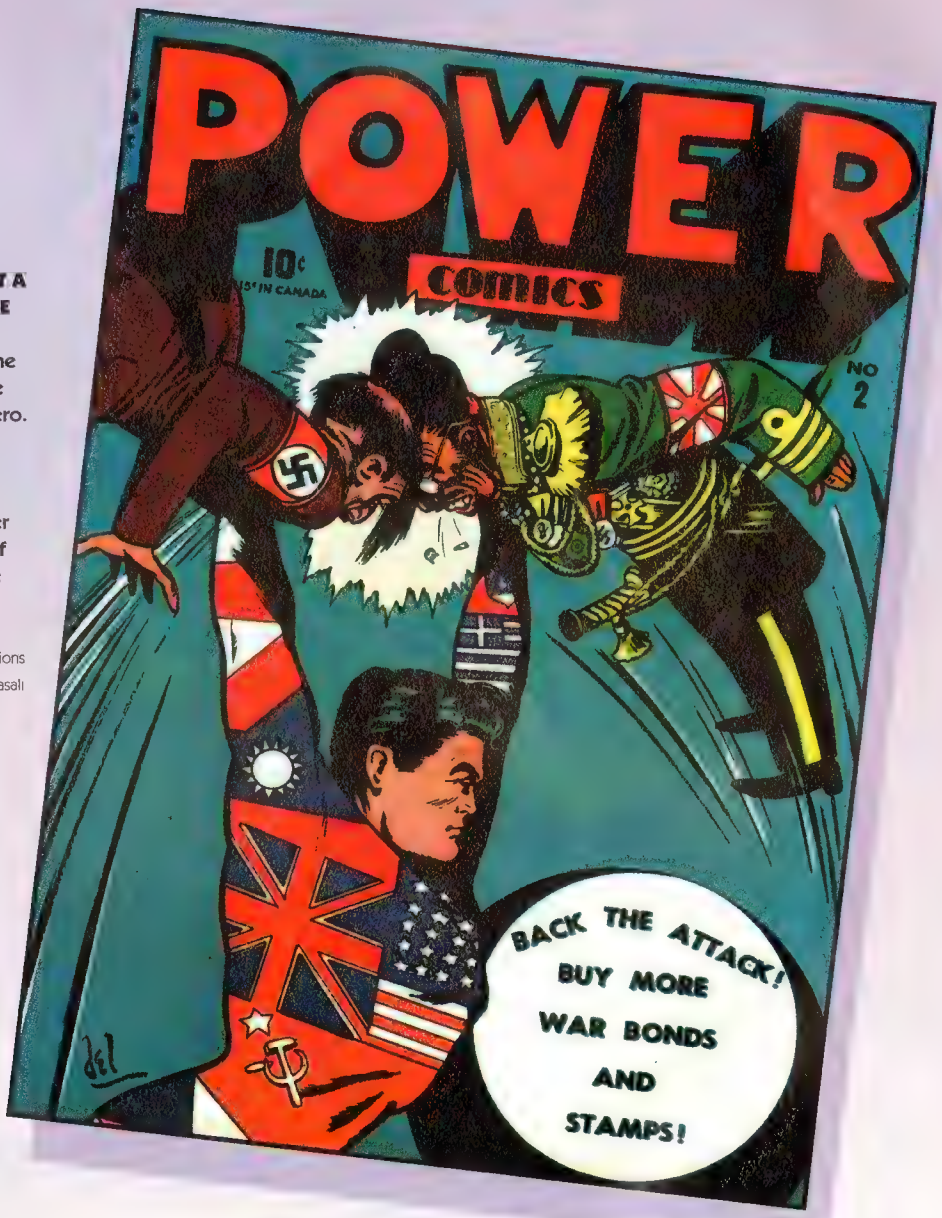
Imagine if Cole had drawn the cover for #2... no doubt demand would have been considerably higher... it would have been included in more collections, and thus a copy would have been easier to locate. But alas, *Power* #2 does not bear the work of L.B. and has been "doomed" to a somewhat lukewarm level of collectibility.

**IN SPITE** of all this the potential of *Power* #2 cries out to be released! Despite its admittedly unpolished appearance, this cover delivers a very POWERFUL and symbolic message about the status of the war in 1944... namely the Allies were kicking Axis butt! The graphics could not be more lucid!

**THE FACTORS** mentioned in this article all suggest the rarity of *Power* #2. Fellow collectors believe that *Power* #2 is indeed the hardest of the four issues to locate (although #3 is quite tough also). The Gerber scarcity rating for *Power* #2 is an "8" (11-20 known existing copies) so locating a copy can be difficult. The copies that are found are usually Good to Very Good and are almost never seen in high grade. According to the Mile High master list there exists a *Power* #1 and #2, both graded NM).

*Power* #1-#4 are more pricey than other esoteric Golden Age books with Fine copies presently listed in the *Guide* at around $200. But when you consider the overall scarcity of the run, the issues with L.B. Cole cover art, and especially the "unseen" #2... *Power Comics* may still be legitimately described as a still hibernating bargain! ■

# COLOR GALLERY




**HITLER AND HIROHITO GET A BIG HEADACHE** when the strengths of the Allies combine into a superhero. Unlike *Power Comics* #2 (1944) shown here, the other three issues of *Power* all have covers by L.B. Cole.

© Holyoke Publications
Courtesy the Bob Casali collection

Based On An American International Picture
APPROVED COMICS 12c
KONGA
from the Herman Cohen Production
APPROVED BY THE COMIC CODE AUTHORITY

**KONGA UN-CHAINED!** Classic Ditko cover art complimented by a brilliant color scheme help to make issue #6 (May 1962) one of the most striking covers of the Silver Age.

© Charlton

Courtesy Lewis Forro collection

**THE MONSTER IN FIERY CHAOS** set against a black sky on *Gorgo* #4 (Nov 1961) make Ditko's breathtaking cover one of his best... and one of the most difficult to find in high grade. Ironically, this issue is the only one of all the *Gorgo* and *Konga* books with a Ditko cover but no interior Ditko art.

© Charlton

Courtesy Lewis Forro collection

**HOODED VILLAINS PRACTICE THEIR SECRET SNAKE RITUAL WITH AN UNWILLING VICTIM** on the cover of *Fighting Yank* #23 (February 1948). This Schomburg "hood" cover has a mood comparable to the cover of *Suspense* #3, although a little less violent. A similar snake appears on the Schomburg hood cover of *Marvel Mystery* #45. This is the latest of the "hood" covers... these hoods are not Nazis—just nasty!

© Better Publications. Courtesy the Jon Berk collection

**AMONG THE HIGHEST DEMAND** and rarest of all 1940s comics, *Suspense* #3 (Apr 1944) has emerged as one of the all time classics. Schomburg had a thing for "hoods", as the covers of *Exciting* #42, *Fighting Yank* #23, *Marvel Mystery* #45 and #51, *Mystery* #4, and *Thrilling* #52 (and others!) amply demonstrate.

© Continental Magazines. Courtesy the Phil Barnhart collection

**A PYTHON PUTS THE SQUEEZE ON PRINCESS PANTHA** but her dagger will carry the day on this jungle gem. The cover of *Thrilling Comics* #64 (Feb 1948) is signed by Xela, the pseudonym Alex Schomburg used on many of his later covers for better Publications.

© Standard Comics
Courtesy the Bob Casali collection

**A HOST OF TIMELY HEROES** arrive to thwart the Red Skull's perilous plans for Namora and Sun Girl on this Alex Schomburg painting that perfectly captures the essence of Golden Age adventure.

Characters © MEG 1995.
Courtesy the Steve Gentner Collection

SCHOMBURG
LASER
TERMINATOR

# Silver Questions
# Golden Answers

**What** is the Witness #1 really worth?

**Who** was Champion's Human Meteor?

**Why** is Golden Age in such demand?

**Get the answers** in the only magazine dedicated to the needs of serious Golden and Silver Age collectors.

**CBM** gives you the inside track on the best comics and collectibles around. Not to mention in-depth articles, nostalgia and just plain fun.

**Coming Next Issue**

**COMIC BOOK MARKETPLACE**

A Gemstone Publication

On sale at a comic store near you.

## San Diego's Largest Monthly Comic Book & Science Fiction Convention

***San Diego's Greatest***

# Mini-Con

The Mini-Con brings you
Golden Age, Silver Age, Mainstream, Independent and Alternative Comics,
Cards, Japanese Animation, Sci-Fi, Fantasy Art, R.P.G.,Special Guests,
Magic the Gathering, Movies, X-Files and Star Trek Memorabilia,
Toys, Artists, Creators and much more!

## August 6th

**Sunday 10:00 A.M. to 5 P.M.**

**Scottish Rite Center • 1895 Camino Del Rio South**

**San Diego, CA**

*Coming Soon to the Mini-Con…*

**Walter Koenig** (Star Trek, Babylon 5) **Carel Struycken** (Lurch from the Addams Family)
**Vernon Wells** (Inner Space, Road Warrior) **Jeff Trust** (William Shatner Look Alike)
**Barbara Luna** (Star Trek, Buck Rogers) **Julie Parrish** (Star Trek)
**Charlie Dierkop** (Star Trek, Lost in Space) **R.A. Mihailhoff** (Texas Chainsaw)

**1995 Mini-Con Calendar**

**•Aug. 6th • Sept. 2nd**
**•Sept 24th • Oct. 22nd**
**•Nov. 19th • Dec. 10th**

**Table space is on a first come, first served basis**
**Call the Mini-Con Hotline to reserve your table now!**

**See you at the**
**San Diego Comic Convention - Booth #1923**
**Mini-Con Information Hotline: 619-284-4891**

# The Tome of the Unknown Superhero

*A look at the one-shot wonder from Whitman*

He rivaled Superman for superpowers, and he was the equal of Batman as a super detective. But who among today's collectors remembers that one-shot wonder from Whitman Publishing... the Blue Streak? Probably nobody, because the Blue Steak was a Golden Age super-hero whose only adventure was never published in a comic book or newspaper strip.

**By D. Kingsley Hahn**

**Created** by Art Elder and Francis Kirn, the "super detective" known as the Blue Streak remains one of the best kept secrets of the Golden Age. A survey of the most knowledgeable collectors of Golden Age comics would probably lead most to confuse the Elder/Kirn super-hero with that of the similarly named character from Tem Publishing's short-lived *Crash Comics* of 1940. But, other than the mutually-shared name, and some similar superpowers, the two Blue Streaks have nothing in common.

A comparison of the two characters reveals that Art Elder was a far superior writer than the unattributed author of the stories in *Crash Comics*; and the artwork by Francis Kirn is richer and broader than that of Tem Publishing's unknown inker.

What a shame, then, that the creation of Elder and Kirn never graced the pages of a comic book, or even a newspaper strip. The Blue Streak was a literally a comic book character without a comic book!

Most of us are probably too young to remember, but super-heroes of the Golden Age were largely the products of only two mediums — the comics or the newspapers. A few super-heroes (such as Doc Savage and the Shadow) had preceded comic books by a few years; but had eventually transitioned from pulps and radio to comic books. Additionally, the medium of hardcover books released during the Golden Age also recorded the adventures of many super-heroes. However, these books were released *after* the establishment of the characters in comic books... the medium that was the prime breeding ground for super-heroes in 1940.

Readers of science fiction in the 1940s depended primarily on the comics and the pulp magazines to satisfy their cravings for stories of the fantastic. Most book publishers considered science fiction unprofitable in hardcover; and the smattering of original science fiction published in that format was generally released in small press runs by obscure publishers. (It was not until the 1950s, and the worldwide race into space, that science fiction began to become a staple of book publishing.)

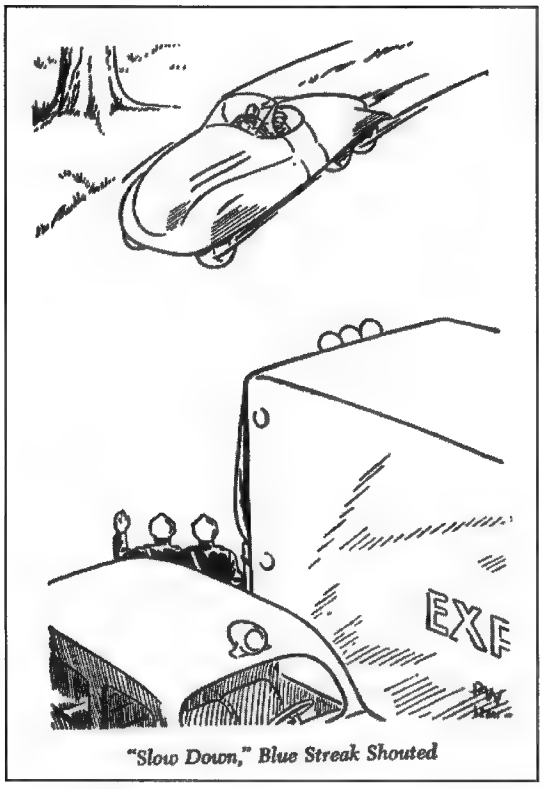
Thus the genesis, as well as the primary watering-hole for super-heroes was the comic book (plus an occasional short story in the pulps). Publishers only made the leap from the comic pages to another medium IF AND WHEN a super-hero garnered the popularity of a Superman or a Captain Marvel. No one in their right mind would even consider doing anything differently... no one except for Art Elder and Francis Kirn (or, more directly, the editors at Whitman Publishing in Racine, Wisconsin).

Whitman had been a publisher of children's literature since shortly after the turn of the century; and had inaugurated the *Big Little Books* in 1933. By 1941, Whitman had begun

*The Blue Streak seems almost familiar . . . he's sometimes referred to as a "super-detective"*

publishing a series of original hard cover adventure and mystery books for juveniles, featuring Hollywood movie stars, radio favorites, comic strip characters, and Whitman-owned creations. The series of novels gained popularity quickly, and was continued until the mid-1970s, deleting and adding titles with each change in popular taste.

In 1946, a new title was added, something to appeal to any reader of *Captain America, Superman,* or the *Blue Beetle* — or any other super-hero comic, for that matter. The brown, red, and blue masked figure, leaping across the brightly colored cover, must have attracted the attention of many young comic buyers. But the 39¢ price tag was prohibitive for the 1940s, and it is doubtful that many copies were purchased impulsively. The Blue Streak and Doctor Medusa were definitely birthday or Christmas material. Weighing in at 248 pages, 24 black and white illustrations, plus illustrated black and white end papers and a full-color cover, Whitman Publishing's book #2313 measured 8" x 5 5/8" x 1", and was the next step upwards from its popular *Big Little Book* series. The




*"Slow Down," Blue Streak Shouted*

vocabulary employed by the writers of these books was also more complicated, involving a more thoughtful mental process than the *Big Little Books,* since the reader was genuinely encouraged to read, creating mental images of the action, rather than to be assisted in that action with an illustration on the facing page, as was the intention with *Big Little Books*. Thus, these books were designed for an older, more experienced reader, and only a step or two less demanding than adult literature.

**Plot** elements include kidnappings, mass murders, evil scientists, underground laboratories, hidden passages, zombies — not to mention Doctor Medusa's gallery of "human stalagmites!" The Blue Streak and Doctor Medusa is outstanding Golden Age super-heroics, with enough "cliffhangers" to wax nostalgic for the long-gone Saturday serials. Reading this book, one can imagine Charles (Ming the Merciless) Middleton as Doctor Medusa, with Bob ("The Three Mesquiteers") Steele as the Blue Streak.

And what about the Blue Streak? Who was he? Where did he come from? What were his superpowers, and how did he acquire them? Finally, what happened to him?

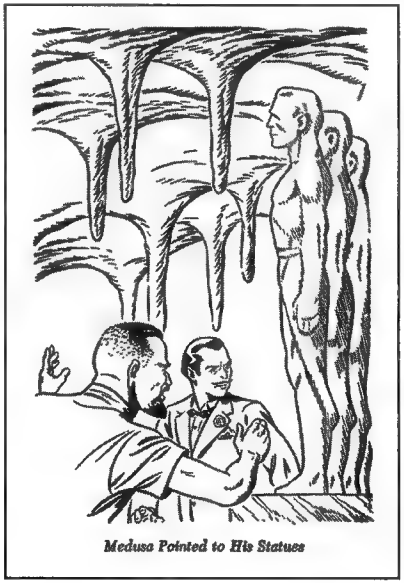
Art Elder, the author of the novel, is curiously mysterious regarding many of these questions, probably under instructions from Whitman Publishing to be as vague as possible. Whitman was probably counting on sales by adults (due to the much higher price of 39 cents, rather than a child's more affordable dime); and may have assumed that the adult buyers would be more ignorant of the various super-heroes published in comic books — the old "they all look alike to me" strategy. Thus, super-hero-illiterate Grandma, shopping for her grandson's Christmas present, might purchase the book, believing wrongly that her grandchild would be familiar with the character.

The introduction to "The Blue Streak..." rings with a sense of déjà-vu: *"He was tall, with a square jaw and steel-blue eyes. His one hundred and eighty pounds of solid bone and muscle fitted snugly into a suit made up of a leather jacket and a pair of red trousers. The trousers were made like a wrestler's tights, and had a blue stripe running down the outside of each leg. He wore a leather helmet with a blue stripe from front to back. A red mask covered the upper part of his face.*

In addition, he wears a bullet-proof vest, and his mask is equipped with special lenses that enable him to see in the dark. As readers might notice, it may have been difficult to pick out the Blue Streak in a police line-up of Golden Age super-heroes.

The Blue Streak, indeed, seems cloyingly familiar. He is referred to upon several occasions as a "superdetective", and the only reference approximating an origin seems an echo of another's:

*"The Blue Streak's need for money was not great...His father had left him a small sum, with instructions in his will that his son use the money to help others. The superdetective lived in a small cottage well out of the city, where he had a workshop,*



*Medusa Pointed to His Statues*

**THE BLUE STREAK'S**
Futuristic vehicles (above).

**DR. MEDUSA**
In his cavern hideaway (right).

©WHITMAN PUBLISHING

*a garage for his speedy car, and a landing strip for his light plane."*

Being a "superdetective", the Blue Streak naturally is well educated in modern crime-fighting techniques, and seems to be more aware of potential clues than the local police. (Hmmm...remind anyone of this fella that runs around in a bat costume?)

The speedy car owned by the Blue Streak is actually an incredibly fast and modernistic vehicle (for the 1940s, anyway) dubbed "the torpedo". The car is maintained by the Blue Streak's only sidekick, the homely, wisecracking Irishman, Hank O'Toole. Hank may not be as intelligent as his boss; but he compensates with his feisty rough-and-tumble attitude. (Any resemblance between this duo and the similarly natured Star Spangled Kid and Stripesy is, of course, wholly unintentional...)

**And** — of course! — the Blue Streak was provided, without explanation of any kind, with a wide range of "powers and abilities far beyond those of mortal men", to coin a phrase. He can lift over a ton of material, and pushes aside cars and massive boulders without exertion. He can hear conversations whispered from far distances, and crushes metal in his bare hands. Capable of outracing even a bullet, the Blue Streak also is mighty enough to leap great distances...in a single bound, one could say. He has mastered the art of ventriloquism, as well, and can throw his voice to extreme locations. His sense of smell is beyond the human scale; and his superior vision allows him to spy from far away, with or without the benefit of sunlight.

Would it surprise anyone at this point to know that the Blue Streak is referred to several times as a "superman"?

Not surprisingly, the super-heroic adventures told in this book would seem startingly familiar to almost any reader of Golden Age comic books — and one might assume a calculated decision on the part of Whitman Publishing to maintain that deception. Introducing yet another copy-cat super-hero may have been considered risky, especially outside the relatively safe field of the comics. On the other hand, deliberately obscuring the identity of an original character behind the well-known identities of other identifiable comic book characters may have been curiously rewarding: younger and more impressive readers may have recognized enough elements from characters with which they were familiar, sufficiently enough to actually believe that this book was simply an enlarged adventure of a well-known hero.

Art Elder did his job well — The Blue Streak and Doctor Medusa has a very convincing ring of familiarity. The elements that worked so powerfully with the Golden Age exploits of better known heroes is craftfully molded in this yarn, to the point that a majority of readers would convincingly believe that previous Blue Streak adventures were available. Elder compounded the confusion by referring obliquely to earlier adventures of the Blue Streak, and in so convincing a manner that it is not unimaginable that some readers haunted the corner newsstands, vainly searching for nonexistent comic books featuring this super-hero!

However, as the years passed and no *Blue Streak Comics* #1 hit the stands, the interest and curiosity in this character probably subsided quickly. Those familiar with the book very likely forgot about it, and the Blue Streak entered a long period of obscurity. Collectors who have picked up this book at used book stores, flea markets, and garage sales have probably done so purely from curiosity, since the character today is so wholly unfamiliar.

**However** the book is magnetically captivating. The dust jacket (when a copy can be found with jacket still intact) is gaudily bright and attractive. The period in which this book was published and reissued was only two years, from 1946 through 1948, as The Blue Streak and Doctor Medusa was not as successful as Whitman had anticipated. Discovering an unjacketed copy should be considered unusual, and a copy with dust jacket intact is as miraculous as the Blue Streak himself. Fortunately, the book has fallen outside the pages of nearly all price guides; and, when discovered, usually is priced at a very affordable $25, if not less. Lacking a dust jacket, copies can be found in the $3 to $6 range.

The Blue Streak and Doctor Medusa was not a complete "hoax", but not exactly an American original either. While his attitude and abilities are certainly an echo of many other heroes of the Golden Age of comic books, the character created by Art Elder and Francis Kirn may eventually gain the recognition he so rightfully deserves as "the maverick super-hero" — the super-hero whose genesis was not related to the comics medium in a period when that medium was considered the primary venue for introducing super-heroes. His obscurity may have been deserved upon his first (and only) appearance in 1946; but it should be recognized now as a significant footnote in the history of Golden Age comics, and of super-heroes in general.

Those yellowed and crackling pages conceal the entire life history of a super-hero known but to God (and a few others); and The Blue Streak and Doctor Medusa is, indeed, the tome of the unknown super-hero. ■

**"THE BLUE STREAK AND DOCTOR MEDUSA"**

**This book reads like a Republic or Monogram movie serial, with nonstop action which seldom pauses for logical reason: Attorney John Marigold attempts to hire the Blue Streak as bodyguard for his niece, Beth, who, upon coming of age, inherits her dead father's fortune. Marigold suspects that a criminal organization has brainwashed Beth to sign her inheritance over to them, although Marigold is unaware of the identities of any of this group's members. Beth rejects the assistance of Blue Streak, insisting that she has all the protection she requires in the form of her much older fiancé, the slick and effusive Count Luggar. Agreeing with Beth is John Marigol's newly acquired physician, Doctor Medusa, implying that Marigold's suspicions may simply be the result of overwork. Bowing to so much opposition, the Blue Streak decides against taking the assignment, only changing his mind when an attempt is made on his life as**

**Looking for a friendly and respectful dealer with the *capital* and *key books* of the big guys?**

**Well, you found one!**

Since I'm a collector myself, I know what it's like to receive less than perfect service, inaccurately graded books, and overpriced material... That's why my foremost goal is the kind of service I would want! That includes: **Great Books, Accurate Grading, Fair Pricing, Friendly Service...** and I have significantly lower overhead than the big dealers... that means more books for your money!

I have recently acquired many books from enthusiastic collectors... each of them saying that I treated them better than any previous dealer! **Contact me today! You won't be sorry! Check out some of the books I've acquired during the month of May alone:** Action Comics #1 & #3, Batman #1, Detective Comics #33 & #38, Phantom Lady #17, and many other rare comics!

# Nick Kronfeld

**4 Hunter Drive**
**W. Hartford, CT 06107**

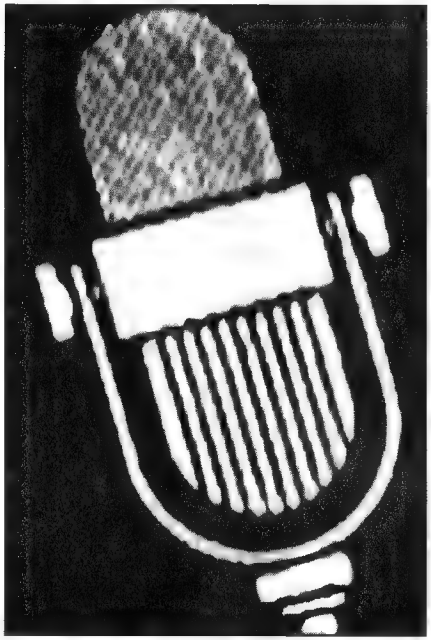
**Phone (203) 561-1405**
**FAX (203) 521-7479**

**Selling your collection? Call me LAST!**

I can make it easy. Instead of giving you a low-ball offer, I will send you IMMEDIATE CASH for all accurately described books. I'm here to serve you -- not give you a headache! If you are looking to buy or sell books CONTACT ME! You'll be pleasantly surprised!

©DC 1995

# Tune In Tomorrow



Do you like to think of yourself as a Superman know-it-all? Then try this quick quiz. List the places where the following elements of the Man of Steel's mythos were introduced: Perry White, Kryptonite, the Superman-Batman crossover, and the catch-phrase "Faster than a speeding bullet..."

If you said *Superman Comics* #7, #61, and #76, and *The Adventures of Superman* TV show, you're wrong, wrong, wrong, wrong.

Strange as it may seem, the correct answers are radio, radio, radio, and radio.

All through the Golden Age of comics and beyond — from 1940 to 1952— the Mutual Broadcasting System (MBS) regularly treated hundreds of thousands of superhero fans to cliff-hanging radio dramas starring a character who was fast becoming one of the most popular fictional heroes of the twentieth century!

But today, who remembers radio? Even the most ardent aficionados forget that radio's *Adventures of Superman* handily beat the other flashier media at being first to adapt the comic-book stories. In fact, the radio show had been on the air for eighteen months by the time the first of the cartoons by Max and Dave Fleischer arrived in movie theaters in the autumn of 1941. *Superman*, the Columbia movie serial starring Kirk Alyn, was a Johnny-come-lately that didn't even open until 1948.

Back in the '30s and '40s, radio drama was the prime source of inexpensive home entertainment for youngsters. And when a show clicked, new episodes were likely to be heard as often as five times a week— much like today's soap operas on TV. That meant writers had to devise innovations and characters at a dizzying pace, often much more quickly than in the comics. If a radio twist was popular, it was brought back. And if it *really* went over well (or simply seemed like a useful story-telling device), there was a fair chance it would later be incorporated into the comic-book adventures.

That's why Daily Planet editor Perry White made his debut in the second radio episode of *Superman*, a full nine months before his first comic-book appearance.

As the series progressed, the writers ran out of conventional deathtraps and needed a novel way of placing the Man of Steel in jeopardy. Enter Kryptonite! The exact date of its radio introduction is unclear, but the deadly green rock must have appeared by 1944 (I'll explain why in a moment). Comic-book Kryptonite, by contrast, first came along in the November/December, 1949, issue of *Superman*.

**BY HENRY MIETKIEWICZ**

What we do know for sure is that Superman's first meeting with Batman and Robin took place on radio in March, 1945. According to author Jim Harmon, in *The Great Radio Heroes* (Doubleday, 1967), the Dynamic Duo was introduced to provide a more credible way of rescuing Superman from Kryptonite. Until then, saving the Man of Steel had usually been the responsibility of Lois Lane and Jimmy Olsen— a task they didn't seem logically suited for. (To clarify that earlier point, since we've got the date of Batman's first appearance and the reason for his introduction, we can safely assume that Kryptonite pre-dated 1945 on radio.)

**ORIGINAL RADIO BROADCAST ON VINYL** like the one above, have become collectors items because of their small production runs.

SUPERMAN, BATMAN AND ROBIN © DC 1995

Even though the Darknight Detective never won his own radio program, he remained a frequent guest star on *The Adventures of Superman* until the series ended. Coincidentally, it was only when the radio show drew to a close in 1952 that Superman and Batman first met in the comics in the May-June issue of *Superman*.

As for that stirring thematic intro "Faster than a speeding bullet...", it underwent a number of changes over the years, but the wording of the first sequence was already in place by the third radio episode of 1940. The essential elements of the second, longer sequence, ("Yes, it's Superman, strange visitor...") was in use not long afterward. However, fans had to wait until 1951 to hear a smidgen of it in movie theaters– in *Superman and the Mole Men.* The full, familiar form did not appear on TV until 1952 when the George Reeves series debuted.

Hard to believe you missed all those milestones, isn't it? Well, when you think about it, it's not really all that surprising.

Ever since television mounted its mass invasion of American living rooms in the early '50s, society has become more and more obsessed with all forms of visual imagery. So when we list the key dates in Superman's checkered history, it's only natural to skip from the comics to the Fleischer cartoons, the movie serials, and the TV series.

Why? Two main reasons: psychology and practicality.

Psychologically, visual images exercise a compelling, almost hypnotic, hold over us. Not only do they dominate our minds and memories with their color and clarity, they tend to nudge aside weaker input from our other senses. In other words, in the realm of the mind, audible-only radio carries the impact of a mere Clark Kent, compared to the Superman-like impact of TV, movies, and comics visuals (especially for kids).

On a more practical level, today's fans have almost no way of listening to the *Superman* radio series. Only a few of the hundreds of radio episodes have been made commercially available on vinyl LPs or audio cassettes (none on CD, as far as I know). Compare that to the mountains of video cassettes that capture every minute of Superman's movie, TV, and cartoon adventures. In fact, the real tragedy is that the Man of Steel's radio career is so poorly documented that no one is certain whether audio records of all of his adventures even exist!

To make matters worse, full production credits, cast lists, and plot summaries are probably lost forever, and nothing short of enormous luck and persistence by some altruistic researcher will set the record straight.

Luckily though, some key moments have survived on LPs and tapes released in the '70s and the early '80s. Finding them today is an arduous chore, although a few do turn up from time to time at comic-book conventions, '60s nostalgia shops, independent music retailers, and stores that handle used vinyl LPs.

My discoveries are limited to four releases. The first is *Superman*, a 1977 LP issued by Golden Age Records of New York, which contains the Man of Steel's debut in the first four radio episodes of 1940. Those same episodes are also found on an untitled picture disc (Superman breaking chains on one side, the "S" shield on the reverse), released in 1978 by Mark 56 Records of Anaheim, California. A complete eight-episode adventure from an unspecified year, "The Strange Case of Dr. Walter Roebling and the Voice Machine", is contained on *Superman,* a 1977 two-record set from Nostalgia Lane of Scarsdale, New York. Finally, in 1984, Radiola Records of Sandy Hook, Connecticut, produced *The Adventures of Superman*, an audio cassette that includes the first Batman crossover, plus three episodes in which Batman guest-starred. Equally important, it features a brief but informative interview with the radio voice of Superman, Bud Collyer. These items ranged in price from $10 to $35.

So how do they come across? A lot like the comics of that era— crudely plotted, simplistically written, and melodramatically produced. Still, there's an undeniable feeling of excitement and dynamism, and even some

welcome touches of subtlety in humor and characterization, especially in the later episodes. What the series lacked in sophistication it more than reclaimed by creating a sense of child-like wonder.

*The Adventures of Superman* had its modest premiere on February 12, 1940 on only ten of Mutual Broadcasting's stations, where fifteen-minute episodes were aired three times a week. However, the program and its leading character became so popular that by the end of 1942 more than two hundred Mutual stations were carrying the serial five times a week. At some point during the run, the episodes were also extended to thirty minutes each.

According to *The Great Radio Heroes*, Collyer was supported by Joan Alexander as Lois Lane, Julian Noa as Perry White, and Jackie Kelk as Jimmy Olsen. But because the Dynamic Duo weren't really regulars, their roles were played by various actors over the years. Among them were Don McLaughlin, Bret Morrison, and Richard Kolmar as Batman; and Ron Liss and Mitch Evans as Robin.

The stories themselves, especially the early ones, include some fascinating variations on the characters, origins, and phrases we've come to know so well. "Boys and girls, your attention please!" intones a grave-sounding announcer in the opening moments of the very first episode. "Presenting a new exciting radio program featuring the daring adventures of an amazing and incredible personality. Faster than an airplane! More powerful than a locomotive! Impervious to bullets!"

Suddenly, the announcer is interrupted by exclamations from a dazzled crowd of onlookers. "Up in the sky!" "Look, it's a giant bird!" "It's a plane!" "It's Superman!"

The announcer resumes: "And now, Superman! A being no larger than an ordinary man, but possessed of powers and abilities never before realized on Earth! Able to leap into the air an eighth of a mile at a single bound! Hurdle a twenty-story building with ease! Race a high-powered bullet to its target! Lift tremendous weights and bend solid steel in his bare hands, as though it were paper! Superman— a strange visitor from a distant planet, champion of the oppressed, physical marvel extraordinary, who has sworn to devote his existence on Earth to helping those in need."

The depiction of the origin— Jor-El and Lara sending their baby boy to Earth in a rocket as the planet Krypton explodes— follows the comic book scenario fairly closely. But the second episode diverges significantly. Off the top, the announcer informs us: "During the long journey of the rocketship to Earth, the child has become a man. The rocket landed in a desert. Superman stepped forth full-grown to explore this strange, new world in which he found himself."

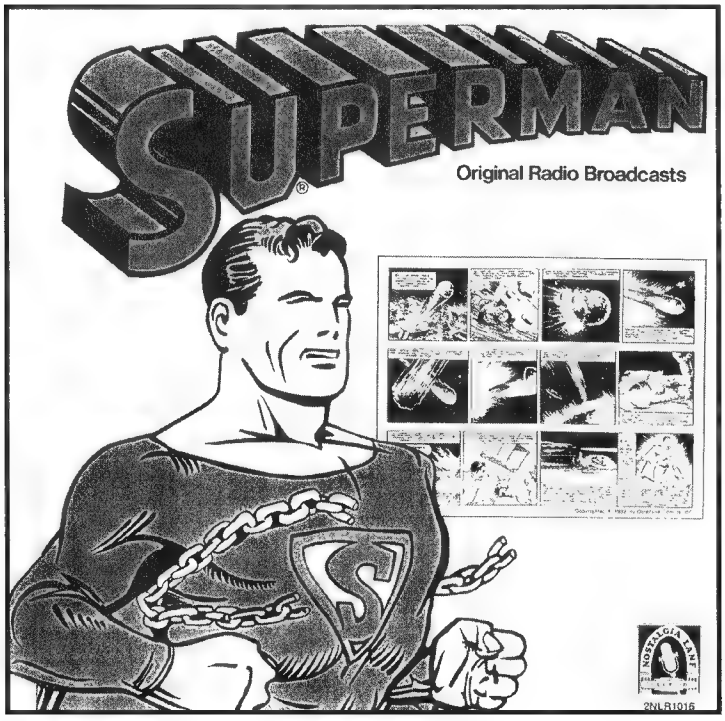
**RARE FULL PAGE AD** for the Superman radio program which appeared in *Superman Comics* #7 (Nov/Dec 1940).

LISTEN TO THE SUPERMAN RADIO PROGRAM
FOR
"The Return Of The Yellow Mask!"
BEGINNING DECEMBER
The most thrilling story ever heard on the Superman adventure serial comes to the air over your local station beginning October 7th when THE YELLOW MASK RETURNS!
A crazed scientist whose twisted brain invents amazing machines and devises diabolically clever schemes to aid him in achieving POWER, the YELLOW MASK, once banished by SUPERMAN, returns!
Don't fail to listen to every one of the thrilling, exciting episodes of the Superman Radio Serial beginning October 7th when THE YELLOW MASK RETURNS! Hear how Superman, Champion of Truth and Justice, alone fights to save the world from domination by the most vicious criminal who ever lived!
If you cannot hear the Superman Radio Program where you live, write to your local radio station immediately and ask them to put it on the air.
The SUPERMAN Radio Program is heard now on the following stations:
WOR NEW YORK CITY
WHAM ROCHESTER, N. Y.
WFIL PHILADELPHIA, PA.
WGY SCHENECTADY, N. Y.
WBZ BOSTON, MASS.
WJAR PROVIDENCE, R. I.
KOY PHOENIX, ARIZ.
KZRM MANILA, Philippine Islands

That exploration begins with Superman saving a professor and his son from a freak automobile accident in Indiana farm country. The pair consent to Superman's request to keep his identity a secret. They also suggest that, if the Man of Steel wants to observe all levels of humanity up close, he should consider taking a job as a newspaper reporter. The boy also provides Superman with an alias, Clark Kent, that he dreams up out of thin air. Superman takes their advice and applies for a job with the Metropolis Daily Planet. He's told there are no openings, but editor Perry White promises to hire him if he can deliver an exclusive story on a mysterious railroad saboteur known as the Wolf.

The adventure continues in the next two episodes, with Superman preventing a train from being dynamited into oblivion and using his wits to close in on the Wolf. The third episode is also noteworthy for streamlining the opening spiel into its now-familiar form. First comes the announcer: "The adventures of Superman! Faster than a speeding bullet! More powerful than a locomotive! Able to leap tall buildings in a single bound!" Then the crowd: "Look, up in the sky!" "It's a bird!" "It's a plane!" "It's Superman!"

By the time "The Strange Case of Dr. Walter Roebling" rolled around, the second segment of the introduction was taking shape. After the familiar opening, the announcer carries on: "Yes, it's Superman, strange visitor from the planet Krypton, who came to Earth with powers and abilities far beyond those of mortal men. Superman— who can leap tall buildings at a single bound, race a speeding bullet to its target, bend steel in his bare hands. And who, disguised as Clark Kent, mild-mannered reporter for a great metropolitan newspaper, fights a never-ending battle for truth and justice!"




**SUPERMAN**
**Original Radio Broadcasts record album cover from Nostalgia Lane. Note the reproduction of the newspaper strip featuring the man of steel's origin.**

The first Superman-Batman crossover happened in a somewhat roundabout way. In the episode broadcast on March 2, 1945, Lois and Jimmy discover an unconscious boy adrift in a rowboat. Superman arrives and, using his X-ray vision, sees a costume beneath the clothes and realizes that the lad, Dick Grayson, is really Robin the Boy Wonder. Later, in a flashback, Robin describes Batman's sudden and unexplained decision to rush off on a case by himself, and his subsequent disappearance. When Dick and Alfred tried to investigate, they were ambushed and Dick was knocked out. Superman then follows a series of clues that lead Robin and him to a warehouse where they're shocked to see Batman apparently transformed into a wax figure. At this point, the cliff-hanger ends.

These episodes are marked by a good deal of rambunctiousness and innocent love of adventure. Much of this fun-loving spirit surfaces in Robin's remarks as he bashes crooks during slugfests: "Here's my calling card! Read it when you wake up!" "Your eyes are popping out, stranger! Mind if I pop 'em back in for you?"

What also distinguishes the radio adventures is their gripping drama and genuine pathos. In an episode broadcast in August 1947, a criminal named Latimer traps Superman by exposing him to Kryptonite. As the Man of Steel lies helpless, we're shocked to hear Latimer deliver a stinging slap to Superman's face. Then the crook sneers: "I'm going to put you under my thumb. You won't be able to rave and rant about racial and religious discrimination. No Jew or Catholic or black man will hold a state job if I have anything to do with it. I'll clean 'em all out!" In reply, a weakened Superman barely

manages to croak: "Did anyone ever tell you a rattlesnake has more decency than you have, Latimer?"

Scenes like these carried real impact because of the true respect that actor Bud Collyer and his colleagues had for Superman's unique brand of fantasy.

"On the air, it all sounded real legitimate, and playing it so seriously was the right thing to do," Collyer told an interviewer in a taping session that ended up on the Radiola Records cassette. "What's fantasy is delightful... So many people get embarrassed by fantasy when they're directing it or performing it, and it loses all the great charm it could have. But if played honestly and whole hog all the way, it's great!"

Collyer admitted that at first he had misgivings about even auditioning for the leading part of Superman because he thought the concept was too outlandish. "I fought with Bob Maxwell, who owned the rights to the thing, and I said, 'This is not for me.' You know, it embarrassed me. I said, 'No.' He said, 'Well, just audition and we'll use you in some parts if it goes on the air.'

"Well, it did (get the okay to) go on the air. And I came in and he said, 'You're Superman.' And I again took the scripts, handed them to him and tried to walk out and get out of the show. I really fought to unload it, right then and there, (because) the whole thing embarrassed me so.

"Then it grew into a magnificent career within a career. It was great fun. It was a great way to get all your inhibitions out real fast."

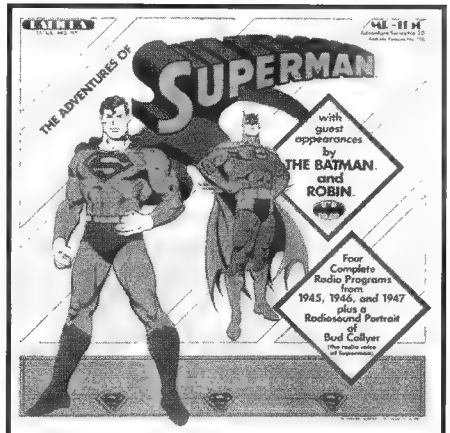
Collyer, best known to TV audiences of the '50s and '60s as the host of the game show *To Tell the Truth*, also explained that despite everyone's respect for the material, a great deal of will-power often was needed to keep a straight face. "We did a quick read-through sitting around a table, and then we did a dress rehearsal, and then we went on the air— about an hour-and-a-half over-all for cuts and writing changes and so forth..

"However, because of the 'way-outness' of the characters we portrayed and the situations we found ourselves in, we used to camp and horse at dress rehearsal, as far out as you could climb a piece of scenery. But if we hadn't done that on the dress to get the laughs out of our system, it could well have broken you up on the air, it was so far out."

In the end, though, Collyer understood exactly what was the *Superman* radio show meant to its fans— not just the immediacy of its thrills, but the way it opened up listeners' minds to new possibilities and new worlds of imagination.

"It was important to present the idea that there is someone somewhere that you could be like if you were impervious to bullets, if you were able to leap tall buildings in a single bound, if you were able to do all of these things. Every small boy, especially at some time when he's growing up, goes to bed imagining all the things he would have done *if...!* Or that he would do *if...!*"

"And this is the great thing of imagination. Sometimes today they call it wool-gathering; I never did. I think there's too little of that. There should be more." ■



THE ADVENTURES OF
SUPERMAN
with guest appearances by THE BATMAN and ROBIN
Four Complete Radio Programs from 1945, 1946, and 1947 plus a Radiosound Portrait of Bud Collyer

**Release #150** **CMR-1150**

**THE ADVENTURES OF SUPERMAN.** With The Batman and Robin. Four complete radio shows from 1945 to 1947, plus a Radio-sound Portrait of Bud Collyer, the "voice" of Superman.

RADIOLA

ESTABLISHED 1970

**All of Our Cassettes Contain One Full Hour of Programming**

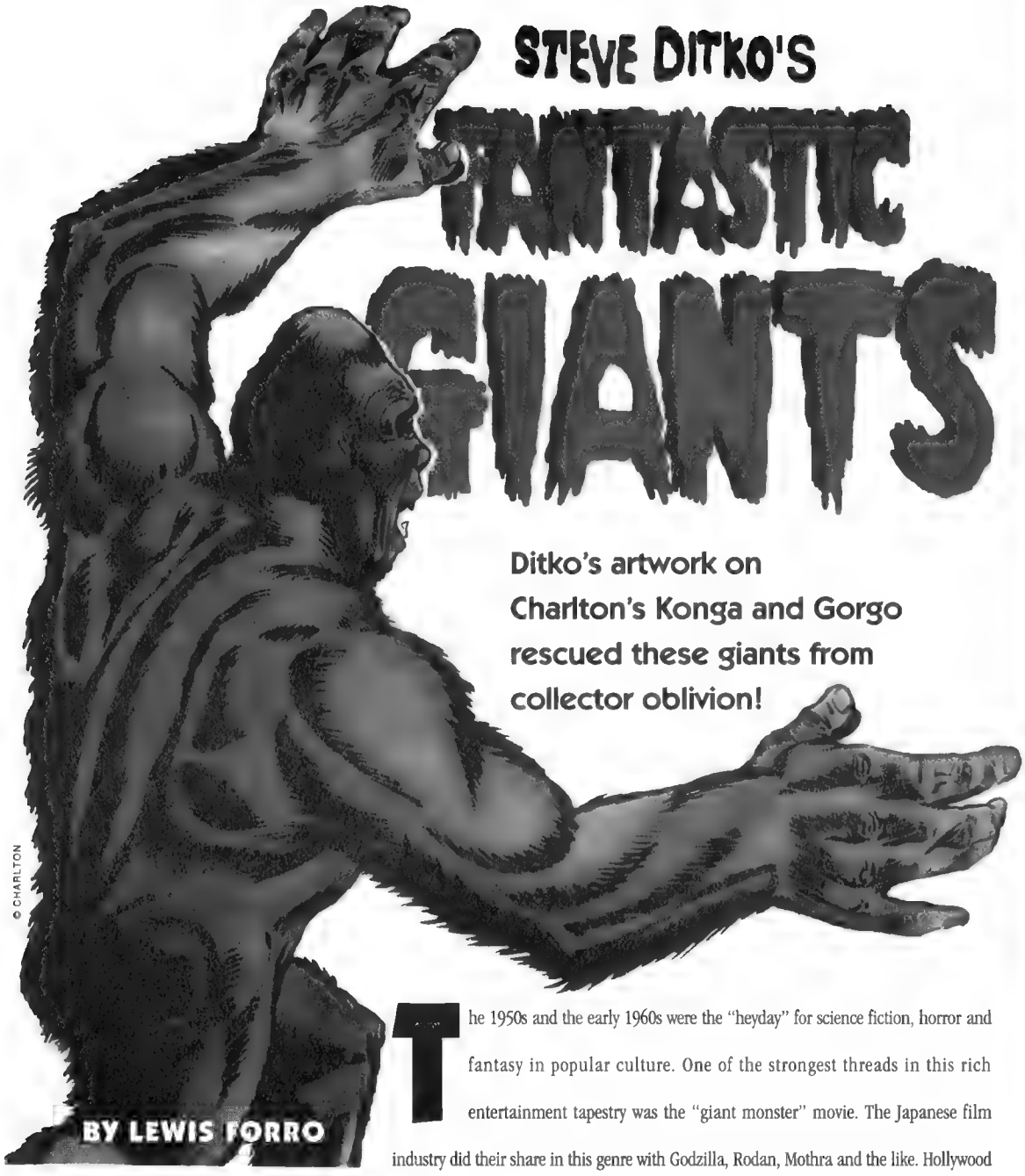
**RADIOLA'S "THE ADVENTURES OF SUPERMAN"** with the Batman and Robin. This record album contains four complete radio shows from 1945 to 1947... plus a radio sound portrait of Bud Collyer, the "voice" of Superman (above).

**NOSTALGIA LANE LOGO** of the collector's series (left).

---

*Henry Mietkiewicz, 44, a comic book reader and DC fan since the age of eight, is a staff writer for the entertainment department of* The Toronto Star, *Canada's largest daily newspaper.*

# STEVE DITKO'S FANTASTIC GIANTS



**Ditko's artwork on Charlton's Konga and Gorgo rescued these giants from collector oblivion!**

© CHARLTON

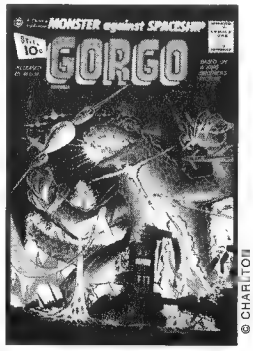
BY LEWIS FORRO

The 1950s and the early 1960s were the "heyday" for science fiction, horror and fantasy in popular culture. One of the strongest threads in this rich entertainment tapestry was the "giant monster" movie. The Japanese film industry did their share in this genre with Godzilla, Rodan, Mothra and the like. Hollywood

treated us to an endless procession of insects grown huge courtesy of atomic radiation and several "dinosaur" movies. Many of the comic book companies of the era also cashed in on giant monsters (or other large creatures). Among the most notable were the now highly collectible "pre-hero" Atlas/Marvel books featuring a cadre of menaces with almost unpronounceable names in their fantasy titles.

In 1960 two more fantasy movie stars, Konga and Gorgo, joined the giant monster parade. Konga was typical low-budget drive-in fodder, produced by the masters of such fare, American International Pictures. Gorgo, with slightly higher production values, was produced by King Brothers in England and released in the U.S. by Metro-Goldwyn-Mayer. I enjoyed these movies as a youngster but haven't seen either of them in over 30 years. As movies, Konga and Gorgo were nothing special in 1960 and are almost forgotten today. As comic book adaptations they are overlooked by many collectors, but undeservedly so... a claim I believe the following information will support.

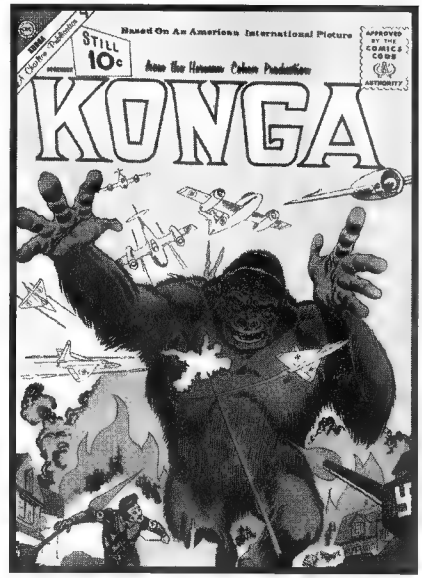
It seems appropriate somehow that "B" movies like Konga and Gorgo should be adapted into comic book stories by a "B" comic book publisher, Charlton. But Charlton comics did have one "A" artist, the inimitable Steve Ditko, whose artwork on some of the Konga and Gorgo stories rescued these giant monsters from oblivion and really makes many of their comic books worthy of collector interest today.



© CHARLTON

**KONGA**

*Konga* #1 has only 1960 in its indicia, no month. The series ran until issue #23 dated November 1965. Konga the giant ape, started out as a cute little monkey brought to London, England from Africa by Dr. Charles Dekker who had discovered a growth serum made from the extract of giant plants. You've already guessed the rest, right? In the best comic book tradition little Konga is subjected to the growth serum, grows to incredible size, accidentally kills Dr. Dekker, does some urban renovation on downtown London and is finally killed by the military. In issue #2 Dr. Dekker's female assistant Sarah and her boyfriend Bob give the same serum to another cute little monkey who they name Konga and it is this new Konga who entertains us until issue #23. Many of the early plots have Konga rescuing Sarah and Bob from nasty situations on several remote jungle islands where Konga spends most of his time. When not helping out Sarah and Bob he likes to fight other giant monsters and frequently finds time to serve as a god to the local natives. The entire series is a travelogue with Konga constantly swimming from one remote location to another, seeking to escape the annoying humans who are always bombing and strafing him.



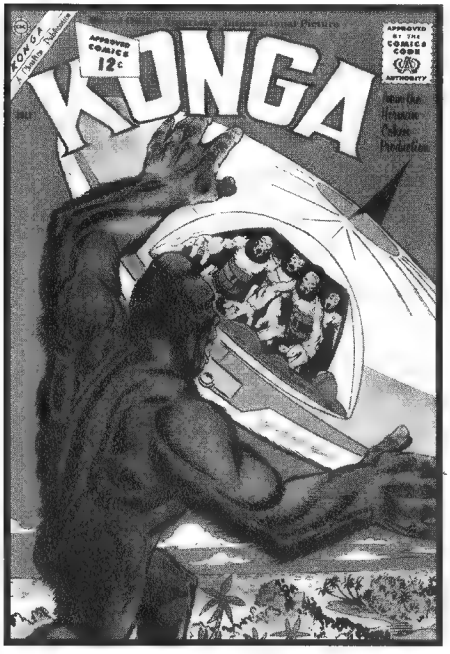
© CHARLTON

**REMINISCENT OF KING KONG,** Konga swats at planes on the cover of his fourth issue (Dec 1961, above).

***Konga* #1** - The art on this book is spectacular. The first few pages depicting Dr. Dekker's plane crashing in Africa and his confrontation with giant plants and local natives ranks among the best work in Ditko's career. The art throughout the rest of the book is very detailed and intricate with a nice action-packed climax. Unfortunately, there is no Ditko cover to complement the wonderful interior art. In my opinion the art in *Konga* #1 surpasses all the other Ditko *Konga* and *Gorgo* books with only the superb art in *Gorgo* #1 giving it a close run for its money. Happily for collectors, *Konga* #1 seems more readily available in high-grade than *Gorgo* #1. In the past two years I've seen a few nice *Konga* #1s but no *Gorgo* #1s better than Fine.

**MONSTER AGAINST SPACESHIP** Is the theme on Ditko's cover to *Gorgo* #4 (Nov 1961). This issue has one of the most striking "black" covers of the Silver Age (left).

**DITKO'S ALIENS** On Konga #7 (Jul 1962) are just part of the appeal of this fan-favorite flying saucer cover.




© CHARLTON

***Konga* #3** - The art here is average overall, but as part of his duties as a native jungle god, Konga is required to wrestle a giant sea serpent which is nicely depicted in a full page illustration. This book again proves that "average" Ditko art from the early 1960s is always worthwhile and collectible.

***Konga* #4** - The Ditko cover on this book is considered by many to be the best of the *Konga* run with the giant ape looking rather agitated as he is being attacked by tanks and planes. The interior art is "average" but does have two nice panels of Konga fighting a giant squid. A lengthy reprise of Konga's origin is thrown in for a bonus.

***Konga* #6** - This book is a real gem. The art edges out the more widely known #7 for the best interior art after #1. We get a nicer than average cover, a great opening splash page showing Konga frantically leaping into the ocean to avoid an atomic bomb exploding behind him, and a Ditko-esque panel of Konga lying in a huge depression that conforms to the outline of his body after he has shrunk down to normal gorilla size. Next we have a well-executed scene of Konga battling a group of giant apes who then acknowledge him as their king after he defeats them. The highlight of this book is a great full page illustration of Konga chained up on exhibit in London followed by another full-pager which duplicates the cover. What a package for Ditko collectors!

***Konga* #7** - The seventh entry sports a nicely composed cover of Konga holding a huge flying saucer with its alien occupants visible inside the saucer. A lot of people must like this cover because you are more likely to see it hanging on a dealer's display board at a convention than most of the other *Kongas*. This is the only Ditko-drawn *Konga* that features aliens and they definitely have that spindly, pucker-lipped look that Ditko is noted for. The splash page shows Konga confronting the aliens with a befuddled look on his face that is quite funny. Konga gets to warm up battling a giant octopus before taking on the aliens in a number of nicely rendered scenes. The cover of this book is on par with the #6... although the interior art (which is still excellent) doesn't have quite the same punch as the previous issue.

***Konga* #8** - You didn't think we could get through a whole *Konga* series without giving Konga a chance to fight some dinosaurs, did you? Most of this book shows Konga roaming around Antarctica until he actually freezes solid. He finally falls into a lost tropical world beneath the ice where he thaws out and spends five pages fighting an assortment of dinosaurs. The battle scenes are pretty good, but the overall art really doesn't set it apart.

***Konga* #9** - The overall interior art on this book is average, but it does have a very nice cover showing Konga attacking a Soviet missile base. It also has an unusual plot about an animal trainer imprisoned in Siberia who learns to communicate with Konga and convinces him to wreak havoc on the Soviet bad guys.

***Konga* #10** - The tenth entry has a dynamic cover showing Konga scattering a bunch of "mole men" like bowling pins. The story here has Konga back in business as a jungle god, this time in Africa, as a team of scientists attempt to drill down to the Earth's core. They accidentally unleash a forgotten tribe of mole men who naturally want to conquer the surface world. The scientists' drilling machine looks impressive and the mole men are ugly enough, but their battle scenes with Konga are disappointingly brief to push the art on this book much above average.

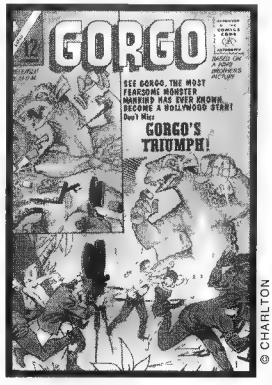
**GORGO**

*Gorgo* #1 is dated May 1961 and the series ran to #23, dated September 1965. Gorgo is a baby sea monster who, though large by human standards, is dwarfed by his gargantuan mother. Unlike Konga, we are given no origin story for Gorgo and his mother, but are only told that they are pre-historic creatures who somehow survived into the modern age. Gorgo and mom spend most of their time eating whales and giant squids and then sleeping between meals. The standard plot called for Gorgo, a light sleeper, to wake up first and go exploring. Invariably Gorgo would stumble onto some nosy humans and get into trouble, or even captured. Gorgo could do a fair job smashing up human things by himself, but for really heavy duty

destruction mom frequently had to be called in. After rescuing her son, the story usually ended with Gorgo and mom resting peacefully on the ocean floor, waiting for the next batch of nosy humans to come along.

***Gorgo* #1** - The art in this book is superb and is just a shade less outstanding than *Konga* #1. Ditko did numerous underwater stories at Charlton and here he really gets to show his stuff. All the underwater scenes are rendered mostly in different shades of green, effectively giving Gorgo's world a much more eerie look than the brightly lit world of man. This color scheme was mostly abandoned in all the later *Gorgo* books. Gorgo and his mom also have more sinister facial expressions here than in later stories. As with *Konga* #1, we are given no Ditko cover. The plot closely follows the movie: Gorgo is captured in the Irish Sea, put on exhibit in London and rescued by mom who trashes most of said city in the process. Gorgo and mom wade back into the ocean with the forlorn hope of never being bothered by humans again.

***Gorgo* #2** - What a blockbuster issue! We get a spectacular Ditko cover with Gorgo's mom smashing her hand through the United Nations building with New York burning in the background. The interior art is not as tightly polished as *Gorgo* #1, but is still excellent with larger panels and almost non-stop destruction as Gorgo's mom does to New York what she did to London. As a juicy bonus, this story is 30 pages long, making it the second longest Ditko story in history (The story in *Spider-Man Annual* #1 had 40 pages).


GORGO
SEE GORGO, THE MOST FEARSOME MONSTER MANKIND HAS EVER KNOWN, BECOME A HOLLYWOOD STAR!
Don't Miss
GORGO'S TRIUMPH!
© CHARLTON

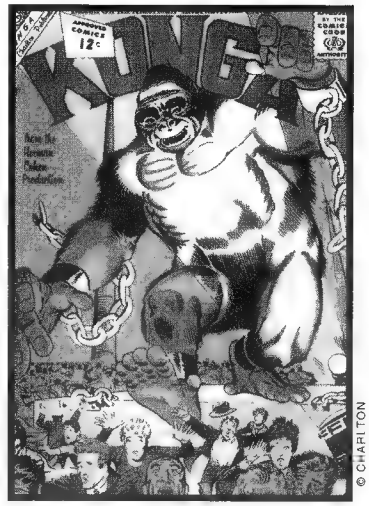
***Gorgo* #3** - The cover and interior art to this book are excellent but falls short of #2. Ditko left the book after this issue not to return until #11 and none of the later Gorgo books have interior art as good as the first three. Issue #3 has the last original Ditko cover as all later covers were splash page reprints or a pastiche of interior panels. Unique plot collectors take note: this is the only *Gorgo* book where Gorgo gets captured and escapes without mom's help.

***Gorgo* #4** - I don't usually buy a book strictly for its cover, but I had to make an exception in this case. This cover is a copy of the splash page to *Gorgo* #1 but the better inks and paper stock used on covers makes quite a difference. The combination of a green colored Gorgo with leaping orange flames set against a deep black sky is breathtaking. I vote the cover to #4 as the best cover of the entire *Gorgo* and *Konga* runs. Sadly, an ironic twist of fate made this book the only one of all the Gorgo and Konga books to have a Ditko cover with no interior Ditko art.

***Gorgo* #11** - The cover to this book evokes a sense of excitement with Gorgo lunging out of the water in front of a startled movie crew. The interior art is slightly better than average, but we do get three large panels that fill up two-thirds of a page versus the usual two. Unlike *Konga*, none of the Gorgos used interior full page panels after the splash page. The main charm of this book is its openly comic plot featuring a crazy movie producer out to make Gorgo the star of his next picture. I've heard there was a warehouse find on this book so high-grade copies may be a little easier to locate than some of the other issues.

***Gorgo* #15** - This one has a number of interesting points. The splash page is one of the best, showing three viscious Tyrannosaurus Rex doing battle with Gorgo. Like *Konga* #8, this is the only issue in which Gorgo gets to fight dinosaurs. We do get one unique and novel Ditko panel showing two people framed between the teeth of an approaching T-Rex... as if a camera were shooting from inside the dinosaur's mouth. Even with all the monsters and aliens Ditko drew for Charlton and Marvel, I've never seen a panel like this anywhere else. The overall art looks a bit sketchy compared to earlier *Gorgos*, but the dinosaurs and atmospheric African jungle scenes push it notably above average.

The plot is unusual for Gorgo with a definite Burroughs-esque flavor. It revolves around an explorer's wife killed by a lost tribe of pre-historic savages who then kidnap his daughter. He goes back to Africa years later and finds her ruling the tribe as




**THE CLASSIC DITKO FACES** on the panicked crowd, combined with a fabulous color scheme have increased collector demand for *Konga* #6 (May 1962, above).

**GORGO BECOMES A FILM STAR** on Ditko's unique "inset panel" cover of *Gorgo* #11 (Feb 1963, left).

# CBM Checklist: *Ditko's Fantastic Giants*

KONGA

**Konga #1** (1960) no Ditko cvr.; 22 pg. Ditko story "Konga" (three Stars) $27 $81 $190

**Konga #3** (Oct 1961) no Ditko cvr.; 20 pg. Ditko story "Konga" (one star); 3 pg. Ditko story "The Rulers" (one star)$11 $32 $75

**Konga #4** (Dec 1961) Two Star Ditko Cover; 20 pg. Ditko story "Konga" (one star)$11 $32 $75

**Konga #5** (Mar 1962) One Star Ditko Cover; 20 pg. Ditko story "Konga" (one star)$11 $32 $75

**Konga #6** (May 1962) Two Star Ditko Cover; 20 pg. Ditko story "The Captive Monster" (two stars); 3 pg. Ditko story "The Dark Continent" (one star)$6.90 $21 $48

**Konga #7** (Jul 1962) Two Star Ditko Cover; 20 pg. Ditko story "Konga Meets The Creatures From Beyond Space" (two stars); 3 pg. Ditko story "The Lost Worlds" (one star)$6.90 $21 $48

**Konga #8** (Sep 1962) One Star Ditko Cover; 20 pg. Ditko story "The Land Of The Frozen Giants" (one star); 3 pg. Ditko story "Why He Survived" (one star);$6.90 $21 $48

**Konga #9** (Nov 1962) Two Star Ditko Cover;20 pg. Ditko story "The Warning Voice Of Konga" (one star); 3 pg. Ditko story "The Size Secret" (one star);$6.90 $21 $48

**Konga #10** (Jan 1963) One Star Ditko Cover; 20 pg. Ditko story "Konga And The Mole Men" (one star)$6.90 $21 $48

**Konga #11** (Mar 1963) One Star Ditko Cover; 20 pg. Ditko story "Monster Hunter" (one star)$6.90 $21 $48

**Konga #12** (May 1963) no Ditko cvr.; 20 pg. Ditko story "The Lonely One" (one star)$6.90 $21 $48

**Konga #13** (Jul 1963) no Ditko cvr.; 20 pg. Ditko story "The Peacemaker" (one star)$6.90 $21 $48

**Konga #14** (Sep 1963) no Ditko cvr.; 20 pg. Ditko story "The Master Plan" (one star)$6.90 $21 $48

**Konga #15** (Nov 1963) no Ditko cvr.; 20 pg. Ditko story "The Evil Eye" (one star)$6.90 $21 $48

Konga's Revenge #2 (Sum 1963) One Star Ditko Cover; 20 pg. Ditko story "Konga's Revenge" (one star)$5 $15 $35

GORGO

**Gorgo #** 1 (May 1961) no Ditko cvr.; 22 pg. Ditko story "Gorgo" (three stars ); $24 $70 $170

**Gorgo # 2** (Aug 1961) three star Ditko Cvr.; 30 pg. Ditko story "Gorgo Returns" (two stars ); $12 $36 $85

**Gorgo # 3** (Sep 1961) two star Ditko Cvr.; 20 pg. Ditko story "The Return Of Gorgo" (two stars ); $12 $36 $85

**Gorgo # 4** (Dec 1961) three star Ditko Cvr.; no Ditko story; $7 $21 $50

**Gorgo # 11** (Feb 1963) two star Ditko Cvr.; 17 pg. Ditko story "Gorgo's Triumph" (one star); $5.70 $17 $40

**Gorgo # 13** (Jun 1963) one star Ditko Cvr.; 20 pg. Ditko story "Gorgo Captured" (one star); $5.70 $17 $40

**Gorgo # 14** (Aug 1963) one star Ditko Cvr.; 20 pg. Ditko story "Deadlier Than Man" ( one star ); $5.70 $17 $40

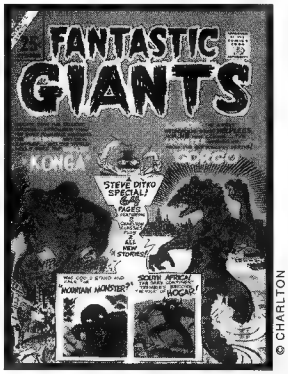
**Gorgo # 15** (Oct 1963) one star Ditko Cvr.; 20 pg. Ditko story "The Land That Time Forgot" ( two stars ); $5.70 $17 $40

**Gorgo # 16** (Dec 1963) one star Ditko Cvr.; 20 pg. Ditko story "Menace From The Deep" ( one star ); $5.70 $17 $40

**Return Of Gorgo # 2** (Sum 1963) one star Ditko Cvr.; 20 pg. Ditko story "The Creature From Corpus III" (two stars); $6.30 $19 $44

**Return Of Gorgo # 3** (Fall 1964) no Ditko cvr.; 20 pg. Ditko story "The Hidden Witness" ( one star ); $6.30 $19$44

a "white goddess." The cover to this book is artistic mystery. It looks like Ditko drew the two humans but definitely not the T-Rex pictured there. I'm not sure if he drew Gorgo here either. Maybe some other Ditko fan can help with the art identification.




***Return of Gorgo #2*** - Like *Konga,* there had to be at least one Ditko issue pitting Gorgo against aliens from outer space. In Gorgo's case just one alien... namely a 15-foot high "humanoid frog" who wants to use Gorgo to help him conquer the Earth. The interior art here is highlighted by the bizarre alien-looking frog, an oceanographer with a neat looking diving suit, and lots of underwater scenes.

There is one very nice panel showing the frog pressing his face up to the oceanographer's diving mask. Gorgo was never shown killing a human being but here he accidentally kills the frog, thus saving the Earth from conquest by aliens.

**RESOLVING THE "REVENGE" AND "RETURN OF..." MYSTERY**

I sometimes wonder if the editors at Charlton liked to stay up nights thinking of ways to confuse their readers with bewildering comic title variations. Supplementing the regular *Konga* and *Gorgo* books were some "extra" issues with different titles. In Konga's case we have *Return of Konga* (no number, 1962) followed by *Konga's Revenge* #2 (Summer, 1963) and #3 (Fall, 1964). To absolutely avoid "consistency" the editors reversed this with Gorgo and so we have *Gorgo's Revenge* (no number, 1962) followed by *Return of Gorgo* #2 (Summer, 1963) and #3 (Fall, 1964). Issues of these with Ditko art are listed in the sidebar.

The editors seemed to really liked the word "return." In addition to the above, the cover to *Gorgo* #2 is labeled "The Return of Gorgo", and the title to the splash page says "Gorgo Returns." The title on the splash page to *Gorgo* #3 says "The Return of Gorgo."

All of this was apparently enough to cause a mis-identification in the **Photo-Journal Guide to Comics.** Please note that The **Photo-Journal** doesn't show *Gorgo* #2 after *Gorgo* #1. Instead *Gorgo* #2 is pictured with other books that have "Return of" in their title and is followed by *Return of Gorgo* #2. *Return of Gorgo* #3 isn't pictured at all.

**FANTASTIC GIANTS**

Almost a year after *Konga* and *Gorgo* folded Charlton put out *Fantastic Giants* volume 2 #24 dated September 1966 as a successor to *Konga.* The book has a quarterly periodicity listed in the indicia, but this was the only issue to appear. *Fantastic Giants* has a nice cover (with a Ditko self-caricature). It reprints *Konga* #1 and *Gorgo* #1... plus two original 10-page Ditko fantasy stories! If the first *Konga* and *Gorgo* issues seem pricey, this book is surely a bargain.

**NEGLECTED BUT NICE**

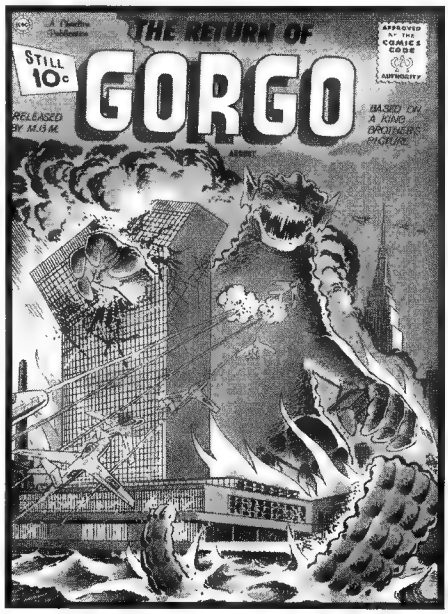
Like most Charlton books *Konga* and *Gorgo* have been mostly neglected over the years so it is frequently difficult to find high-grade copies. Many collectors tell a similar story... That they had to make more than a casual search to find even average condition copies of all the Ditko issues.

But both titles have a definite charm which includes comical touches and superb Ditko art... and many collectors are only vaguely aware of these little gems. *Gorgo* and *Konga* contain some really great art, some excellent stories, and are generally quite collectible. Who knows... some fantastic giant may be awaiting your discovery at your local shop or convention.

And then of course... there's Reptilicus... but, fellow collectors, that topic will have to wait for a future issue of *CBM.* Happy collecting and thanks for reading. ■

**A STEVE DITKO SPECIAL!**
**Fantastic Giants Vol. 2 #24 (Sep 1966, right) is an amazingly inexpensive 64 page comic which contains two little known Ditko fantasy stories as a bonus.**

**GORGO REMODELS THE U.N. BUILDING**
**on the cover of *Gorgo* #2 (Aug 1961, below). Collectors should note this is not *Return Of Gorgo* #2.**



# She knows you know... But Do You?

Odds & Ends around the hobby

by Nicky Wright

When I was a nipper I lived many miles across the sea on the isle of Great Britain. And as a nipper I had a voracious appetite for the printed word. I read whatever I could get my hands on, be it a book, newspaper, or comic. One day I discovered American comics, or rather British editions of American comics. They had full color covers, but the stories were mostly black and white.

It didn't take me long to realize that the American editions (in glorious full color) were better than the British editions. Further, any kid who owned "genuine American editions" was the comic book king. Unlike their British counterparts, the original American editions were "the ones to get". I saved my pocket money, went down to the post office, and got a one dollar and twenty cent international money order, sent it to Fawcett (and perhaps DC), and eventually received mint, unread, U. S. editions.

I never traded those precious American editions (that would be unthinkable) and it wasn't long before I had a nice little collection. Readers of the original series *Comic Book Marketplace* will remember my sorry tale back in issue #16. I don't want to tell the whole of it again (it's too harrowing) but to summarize... one day my parents had my precious comics burned. I cared little about the blackened British reprints... but, watching the genuine American editions going up in flames, I swore that one day I would own them all again. And then some!

I now have the "and then some" ... All American originals too. But ironically it is the British editions I now seek out... those black and white reprints.

## Rare

I'm not the only one, either. Many collectors over here have discovered British editions. A collector friend of mine wants as many British edition U.S. comics that can be found. Not that it is particularly easy to locate them. Only 50 to 60,000 of any issues were ever printed. Therefore logic tells us these comics are rare, very rare. Particularly early *Captain Marvel, Captain Marvel Jr., Plastic Man,* and *Jungle Comics.*

## Scarcer than hen's teeth

Scarcer than hen's teeth are *Tales from the Crypt* and *Haunt of Fear.* There were only two issues of *Tales,* one of *Haunt,* both comics steeped in infamy, and the cause of horror comics being banned in Britain during the hysterical fifties. Finding one or the other of the EC titles is almost impossible in any condition. If you do, you will pay through the nose to own it.

## British Classic Illustrated

*Classics* collectors should take note of the British reprints of their favorite comics. They were printed on superior paper, have stiffer covers, and the colors are more vivid than the American originals. Then there are the 14 or so *Classics* only sold in Britain. None of them are cheap, but every collector should have at least one example.

American collectors generally shy away from Canadian editions of U.S. comics. Most of these were full color, but printed from inferior plates. Often a 52 page comic ended up as a 36 page issue in its Canadian form. And they are generally half the price of American editions. Still, it is worth having possibly a handful, especially if you have the U.S. issues to compare them with. Or if you are looking for a particularly rare title that turns up as a Canadian reprint, it might be less expensive to obtain a specific story or example.

## Not like any Whiz I've ever seen!

Bearing in mind the record price ($174,000) recently paid for *Whiz Comics* #1, it seems an opportune moment to refer to another *Whiz Comics.* A Canadian *Whiz Comics.* A very strange *Whiz* comic that has left even Bella baffled.

Let's see, this strange issue of *Whiz Comics* contains *Captain Marvel, Ibis, Minute Man,* and *Golden Arrow,* yet is unlike anything ever seen in the U.S. of A.

Fawcett was a truly international company. Once it established itself with a comic book line in the states,

CBM QUIZ CONTEST

## Enter the Bella Kimelfeld Contest

The contest rules: Starting with #26, five issues of CBM will contain ten tantalizing and challenging comic trivia questions (in multiple choice format). Eventually there will be a total of 100 questions! Simply complete each of the five sections and send them with the coupon below.

The individial with the highest score wins first place! Second highest, second place, and so on until the top ten contestants are chosen. In case of a tie, a random drawing will be held to detremine the winners.

No employess of Gemstone Publications or Diamond Comic Distributors are eligible to enter (sorry folks). One entry per issue per person. Multiple entrys will be disqualified.

Prizes: Believe it or not, we don't have the slightest idea at this writing, however, we'll have this minor little detail worked out soon... so enter anyway. We will announce the prizes in a forthcoming issue!

Although we'd thought about requiring every contestant to submit their answers on an original entry blank... so you'd be forced to buy multiple copies... we decided that would be a pretty cheeseball approach so go ahead and use a facsimile if you want.

Please fill in all the information blanks neatly and legibly. After editing comic collector writers for the last five years I'm nearly blind anyway. So if you want us to be able to read your entry under my quivering magnfying glass, please write slowly and neatly.

Whew... OK gang, sharpen your pencils, put on your thinking caps, dust off your collection... cause here comes the first set of questions.

**1.** Who is Bella Kimelfeld? a. A stockholder in the Lev Gleason company. b. Pseudonym for Robert S. Landsdown. c. The Whizzer's sidekick in only one story. d. Advertising director for Avon from 1950-1953.

**2.** Who is Zach Gristle? a. A character in an EC story. b.Opened the very first comic shop in California in 1958. c. Appered only twice as a secondary character in The Fox and the Crow. d. A Cartoon Character that never actually appered in a comic story but did appear regularly on covers.

**3.** Where did the character Perry White first appear? a. In Action Comics. b. On the Superman radio progarm. c. In the Superman Newspaper strip. d. In The Movie serial.

**4.** Who Trained the Boy Commandos? a. Rip Carter b. Dandy Dolan c. Fred Drake d. Don Daring

**5.** Ka-Zar grew up in what African country? a. Tanzania b. Belgian Congo c. Nigeria d. Rhodesia

**6.** Dr. Doom's first "assistant" was named. a. Boris b. Frederick c.Wolfgang d. Hans

**7.** The first new super-hero to be created in the 1950s was: a. Fighting American b. Strongman c. Nature Boy d. Captain Flash

**8.** He's more fantastic than King Kong! a. Titano b. Konga c. The Golden Gorilla d. Grodd

**9.** Who is the head of the Federal Bureau of Investigation in early Captain America stories? a. J. Arthur Grover b. J. Edgar Hoover c. J. Edward Justice d. J. Albert Alan

**10.** The idea for The Funnies (1929) is usually credited to which comic book pioneer? a. George Delacorte b. M.C. Gaines c. Leverett S. Gleason d. Harry I Wildenberg

Name _____

Address _____

City _____ State _____ Zip _____

Age _____ Phone _____

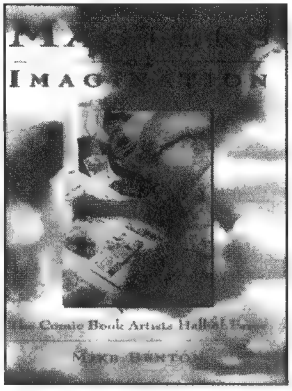
Mail to. Comic Book Marketplace
Bella Kimelfeld Contest
P.O. Box 180900,Coronado, CA 92178

Fawcett set off in search of new publishing markets. Soon it granted Anglo-American Publishing Co. of Toronto the rights to reprint and distribute all Fawcett comics in Canada. A few years later L. Miller & Son was given the rights to reprint and distribute Fawcett comics in Great Britain.

At first it would appear that Anglo-American published all Fawcett titles in black and white. Even the covers only had a deep orange hue added to the otherwise black and white illustration. This was during the war, which affected Canada's economy far worse than it did America's, so color was obviously a luxury Canadian comics had to do without.

## The mystery Whiz?

What's so special about a black and white reprint of a U.S. comic? Nothing, I suppose. If this particular *Whiz Comics* (dated December, 1944, and numbered Vol. 3, No. 12) was just that. But it isn't. No American *Whiz* ever looked like this one. You see, from the cover to the contents, the illustrations are entirely different. Captain Marvel, Ibis, and so on, are drawn by different artists. Captain Marvel is not drawn by C.C. Beck or Pete Costanza. Ibis, Golden Arrow, and Minute Man, likewise are not by the original artists.



**MASTERS OF IMAGINATION** Benton's latest and possibly greatest.

While it is true many of the stories, including Captain Marvel, that appeared in early Fawcett comics were crudely drawn (schedules were so tight, C.C. Beck had to direct an army of artists to illustrate the stories), the Canadian stuff is awful. Amateurish actually.

On the inside of the black and white and orange cover there is an invitation for children to join the Captain Marvel Club. The club card and badge look the same as the American ones yet the cost to join was 5 cents (Canadian) and the club address was in Toronto. Underneath the club advertisement is the only reference to Fawcett. A one sentence line states that *Whiz Comics* "in the United States is copyright 1941, 1942, 1943, 1944 by Fawcett Publications Inc.". One can only surmise the stories contained in the comic were individually published at different times, in different issues of the American comic. But what about that dreadful artwork?

There are two possibilities that might go some way towards answering this vexing problem. First, C.C. Beck and Pete Costanza formed their own art studio in 1944 to do comic books and advertising assignments (it was here that the famous Capt. Tootsie, of Tootsie Roll candies was created). The studio was also assigned to draw Canadian comic books for Anglo-American.

Anglo-American published a line of strictly Canadian originated comics and some of these were quite good. I suspect the Beck/Costanza studio did much of the artwork for these. However, they may well have taken original American stories, recycled them, and had them re-drawn for Canadian consumption. Fawcett, whose characters they were, obviously would have gone along with the deal.

The other theory is that Anglo-American bought the rights to the stories and had them re-drawn in Canada, perhaps by college art students. I personally favor this theory over the Beck/Costanza one... I can't believe that C.C. Beck would've allowed such dreadful work to go through his studio.

The source of this book was Dave Rowlandson (a pleasant comic dealer in Ontario). He believes the *Whiz* oddities quite rare. Another piece of the puzzle comes from John Doliber, an avid comic collector from Milford, Michigan. His collection includes Anglo-American copies of *Wow Comics, Mary Marvel,* and *Master Comics*... some containing original American stories/art, while others are like the *Whiz Comics* in question.

Whatever the truth may be regarding the artwork's origins, this puzzling piece of the Fawcett puzzle will be a challenge to comic historians. I invite readers to contact me via *CBM* with any information they may have about this curious hybrid.

## A well deserved plug

Over the past few years Taylor Publishing in Dallas, Texas, has served the public well with a first-rate series of books on our hobby. Entertainingly written by well known comics historian, Mike Benton, the Taylor History of Comics consists of seven books. One is *The Comic Book in America,* then there is *Horror Comics, Superhero Comics of the Silver Age, Science Fiction Comics, Superhero Comics of the Golden Age, Crime Comics,* and just out, *Master of Imagination: The Comic Book Artists Hall of Fame.*

I think all the titles are well worth having. Author Mike Benton has obviously done his research to produce books that are not only well illustrated, but filled with snippets of history hobbyists will enjoy. Benton's writing style is effective because it doesn't bore. It entertains as well as informs, so much so that one doesn't want to put the book(s) down. In this day of dull as ditch-water non-fiction writing that is akin to a workshop manual, Benton has clicked in more ways than one. He has filled a niche with honest-to-goodness works on one of the major hobbies of the 20th century, and should be patted on the back for having done so.

## Benton's latest & possibly greatest

*Masters of the Imagination*, tells the stories of 13 great comics artists, all of whom have been inducted into the Jack Kirby Hall of Fame and the Will Eisner Hall of Fame. Of course Jack Kirby and Will Eisner are included in this excellent book along with other legends such as Joe Shuster, C.C. Beck, Harvey Kurtzman, Wallace Wood, Bernard Krigstein, Basil Wolverton, Carl Barks, and other greats of equal note.

Each artist is given his own chapter in "Masters of the Imagination", and each is filled with samples of the artist's work. We learn much about the men who gave millions of people so much pleasure over the years; that C.C. Beck made barely $200 a week at his peak: "My assistants ate up all my profits." In 1953, when Fawcett stopped publishing comics, Beck went down to Florida and opened a small restaurant called the Ukulele Cafe. When DC asked him to draw Captain Marvel again in the early 70s, Beck was unhappy with what he thought were poor scripts: "They turned what originally had been a humorous character into another bulging collection of muscles with all the personality and appeal of a bag of cement," Beck once said. I've no doubt that he would turn in his grave if he could see what has been done to his creation lately.

Bernard Krigstein is one of the great talents to be honored time and again for his imaginative artwork, and again Benton has done a splendid job in putting together this complex man's story. Krigstein worked for many publishers, his first being the Prize Comics Group. His greatest work came when he joined EC, and there is a section on his classic story for the first issue of Gaines' New Direction comic, *Impact*. The story of course is "Master Race," the haunting tale of a chance meeting between an ex-concentration camp victim and the camp's commandant.

Feldstein and Gaines put together a script to fill six pages but Krigstein wanted more. Six pages were not enough; he saw it as a twelve page story. Finally, after much discussion everybody agreed to eight pages. And the result was a pure masterpiece of comic book art.

Although Benton has illustrated the Krigstein chapter with choice pieces of Krigstein's work, I was surprised he left out the cover for *Piracy* #6... one of the very best comic covers I have ever seen. It shows a man in a lifeboat, a hot yellow orb shining upon the sea. The bright yellow of the sun melds into darker yellow, into orange, finally into the red of the cover. The green of the sea, the yellows, oranges, browns and reds all merge into one glorious illustration set into a terrific cover design. I wish Mike had used this Krigstein masterpiece, but even without it the Krigstein chapter is exceptional.

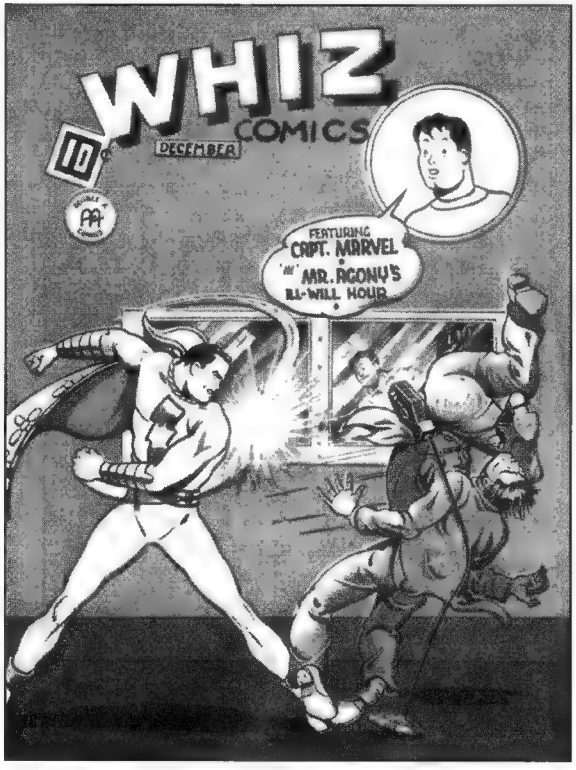
*Masters of Imagination* by Mike Benton, published by Taylor Publishing, and priced at $29.95, I recommend, and suggest you request a copy at your local comic shop. This is one not to be missed!

## Motor City Comic Con

It doesn't get as much press as San Diego or Chicago, but Michael Goldman's Motor City Comic Con was great! Held in Novi, Michigan last March 24th-26th, it was heralded by those in attendance as a great success. A copy of *Adventure Comics* #40 sold for $10,000. Well known collector/dealer, Jack Mallette of Tennessee, had boxes of Golden Age comics in beautiful condition (part of the newly acquired More Fun Collection). I have never seen so many copies of Fiction House, DC, Quality, and others in such consistently nice condition... and amazingly at prices generally affordable.

Famous names such as Sheldon Moldoff, Bernie Wrightson, and Julius Schwartz were on hand to autograph and discuss their work. And to add to the fun, Harris Comics had Vampirella in full three dimensional form and body stocking to smile at fans while blonde beauty Flaxen kept the blood pressure up autographing her new comic. A great show that drew a record crowd over the three days.

That's it for now... see you (and Bella) in a future issue of *CBM*. ■




**THE MYSTERY WHIZ continues to baffle collectors and historians.**

**Selling**
your comics?

When it's time to sell
give us a call!

*Why?*

We simply pay more than any other dealer for the comics we want

**PERIOD!**

High Grade
Silver Age Wanted
1952-1966

Golden Age
GD or better
1930-1952

**World's Finest Comics & Collectibles**

**"The Right Choice"**

**Call**
**360-274-9163**
**FAX**
**360-274-2270**



**Wall to Wall Comics Inc.**

| Action Comics | | Incredible Hulk | |
|---|---|---|---|
| 83 VG | $75 | 4 FN-Kirby auto (CT) | $235 |
| 144 FN | $100 | 5 VG Kirby auto (CT) | $185 |
| 163 FN | $130 | 6 VG | $300 |
| 174 FN | $95 | **Batman Annual** 1 VF- | $250 |
| 253 VF+ | $335 | **Brave and Bold** 35 VF+ | $580 |
| 254 VF+ | $275 | **JLA** 3 VF | $600 |
| **Amazing Spider-Man** | | **Showcase** 19 GD+ | $95 |
| 1 VF+ | 13000 | **Showcase** 49 VF+ | $60 |
| 17 VF | $265 | **Tales of Susp.** 39 VF+ (CT) | $1000 |
| 19 VF- | $150 | **Tales of Susp.** 41 VG+ | $190 |
| 26 VF+ | $245 | **X-Men** 1 GD | $350 |
| 29 VF+ | $150 | CT= Color Touch | |
| 129 NM | $250 | | |

**7071 Warner Avenue Suite G**
**Huntington Beach, CA 92674**

**(714) 843-0444**
**Fax (714) 843-6844**

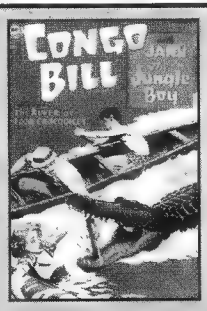
•7 day return policy • Checks must clear • Satisfaction Guaranteed



**Can't find CBM at your comic shop?**
**Subscription service is available!**
**12 issues of CBM mailed First Class $48 in the U.S.**

Make check or MO payable to Gemstone Publishing, Inc. and mail to:
Comic Book Marketplace • P.O. Box 180900 • Coronado • 92178






Congo Bill #2
Mile High Copy

**High Grade Comic Books For Sale**

Detective #16, Whiz #25, Hit, Suspense, Catman, Fantastic, Sensation, DC Sci-Fi Fantastic Four #1, #2, #6, #9 #13-#50 and Kirby pre-hero Marvel

**• WANTED •**
1950's High Grade books
All Companys!

**Bob Casali**
**(619) 267-3822**

**Alan Bartholomew**
**(602) 224-7811**

**San Diego Comic Con Booth #1623**

# Stumbo *the* Giant

By Mark Arnold

Despite his size, he is one of the most-overlooked Harvey World characters to headline his own title. He was originally created as a supporting feature for *Hot Stuff, The Little Devil* in 1957, first appearing in *Hot Stuff, The Little Devil* #2. In his rather obscure debut, he was just a nameless giant.

His increasing popularity as a back-up feature in *Hot Stuff* eventually earned the good-natured behemoth his own title. From 1963-1966, Stumbo headlined 13 issues of *Stumbo Tinytown*, which were (appropriately enough) all giant-sized issues!

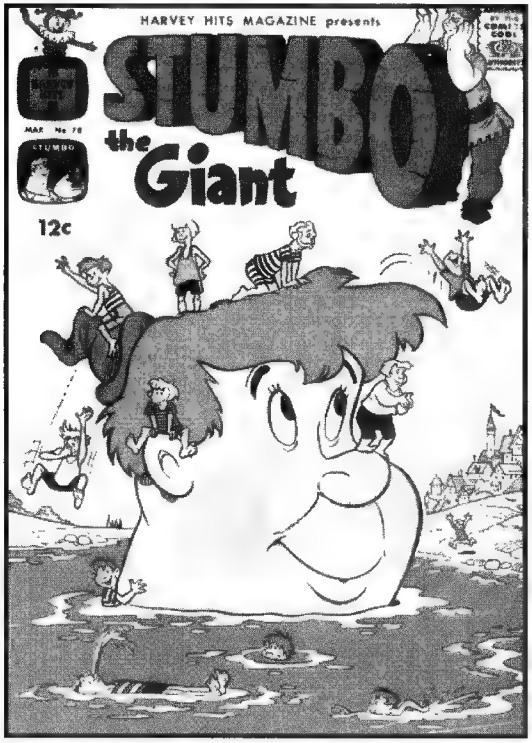
*Tinytown* reprinted classic adventures from *Hot Stuff* as well as material originally published in the Stumbo-starring issues of *Harvey Hits*. Unlike *Stumbo Tinytown*, the tougher-to-find *Harvey Hits* appearances were not giant-sized, and only bore "Stumbo, the Giant" as a subtitle.

One of the more interesting and historic Stumbo stories is in *Harvey Hits* #78. In that story, Tinytown is missing, and Stumbo receives an assist from then president, John F. Kennedy. Issue #78 is cover dated March 1964... four months after Kennedy's death. Not surprisingly, this particular tale has never been reprinted.

**STUMBO AND FRIENDS** from the cover of *Stumbo Tinytown*#1.

ALL CHARACTERS AND CHARACTER NAMES © HARVEY COMICS 1995

*Stumbo Tinytown* is an excellent and very collectible series featuring some new, but mostly reprinted, tales. After *Tinytown* was discontinued in 1966 and *Harvey Hits* ended in 1967, Stumbo returned to the place where he began... the back pages of *Hot Stuff, Hot Stuff Sizzlers, Hot Stuff Creepy Caves* and *Devil Kids*.




**HARVEY HITS MAGAZINE #78** Featuring Stumbo the Giant (above.

**STUMBO GETS BACK SCRATCHING** on the cover *Stumbo Tinytown* #12 (right).

Little is known about Stumbo's origins, except that he came from Giantland and now busies himself acting as guardian for the diminutive Tinytown. He regularly converses with Tinytown folk such as Officer O'Floodle.

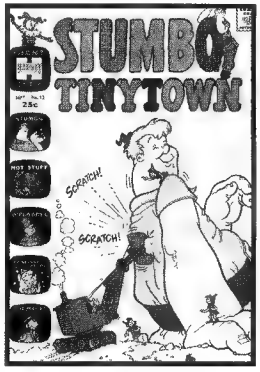
Most of Stumbo's adventures center on his eager attempts at trying to improve Tinytown (changing its location or its weather, etc.). Unfortunately, the well-meaning deeds usually backfire and Stumbo must return things to the way they were. Occasionally, Stumbo is at odds with the villainous Dr. Cesspool, who is constantly trying to get rid of Stumbo and become Tinytown's supreme ruler. Of course, Dr. Cesspool's plans always fail.

One latter-day highlight for Stumbo was a special guest appearance in *Richie Rich and Casper* #14 (October, 1976). In a four-part story entitled "Heads I Win, Tails You Lose", Richie Rich is matched up with the evil Mr. Winner, who hates to lose. As fans of the *Richie Rich and Casper* title know, whenever Richie and Casper meet, Richie assumes it to be a dream and not reality, and rightly so, as the most amazing things happen when they meet. This team-up issue also features Wendy the Witch, Richie's parents, plus his cousin, Reggie.

After playing a few games in which Mr. Winner cheats to win, Winner proposes a life-size board game called "Treasure Hunt". The winner is the one with the most treasure at the end of the game. Eventually, Richie is unable to carry all of his winnings, so Casper calls on the services of Stumbo to carry the gold.

Stumbo has not been promoted by Harvey as much as their other characters, even though the kindly giant is a thoroughly enjoyable character, with stories in the same vein as Baby Huey. Interestingly, issues bearing his name command a higher average price than other Harvey titles... possibly because they are thought to be scarcer than other contempory issues. Regardless of price, the stories are worth taking a second look at, due to the superbly detailed artwork by Warren Kremer.

It would be nice to see Stumbo in an animated cartoon... and to see his antics and gentle humor finally receive the exposure he so richly deserves. By the way, don't let Greenpeace know it, but Stumbo's favorite food is fried whale, as evidenced on the cover of *Tinytown* #2, and in many other Stumbo stories. ■

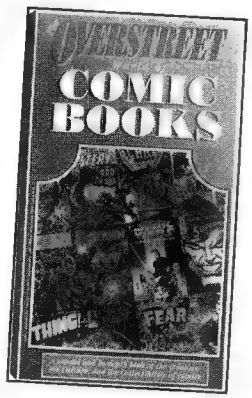



*Mark Arnold is a long-time comics fan and historian. He is also the editor and publisher of "The Harveyville Fun Times!" the fanzine in which this article originally appeared in a slightly different form.*

# OVERSTREET
## WORLD OF COMIC BOOKS

*A sixty-minute VHS video by Tom Barker*

Stan Lee tells why he created Spider-Man! • Exclusive interview of Carl Barks, Disney Duck Artist and creator of Uncle Scrooge! • Jack Kirby relates in his final interview what inspired him to create some of the legendary comics of the Golden Age! • Rare archival footage of William Gaines of EC Comics and Mad Magazine testifying before Senate Hearings On Juvenile Delinquency in the 1950's! • Exclusive coverage of Sotheby's Comic Auction in New York City, the San Diego Comic-Con and Philadelphia ComicFest!




*"An hour of entertainment worth watching!"*
**---- Carl Barks, Disney Duck Artist**

*"The Overstreet World of Comic Books: SUPER!*
**---- Julius Schwartz**
**Former Editor DC Comics**

*"Tom Barker...a dazzling documentarian!"*
**---- Stan Lee**
**Publisher of Marvel Comics**

## To Order:

**$19.95 plus $3.50 S&H**
**Threshold Marketing**
**8418 Scarsdale Drive**
**Indianapolis, IN 46256**
**(317) 845-1945**

**All orders shipped First Class Mail in 5 Days**
**Dealer Inquiries Welcome!**



# GRAFIK XS COMICS
## & SUPERHERO COLLECTIBLES

**P.O.Box 805 Westwood N.J. 07675**
**Phone & Fax (201) 666-0373**
**74343,565Compuserve.com**

PERSONAL CHECK APPROVAL

**Credit Cards Orders Call 1(800) 340-5255**

T.M.& © 1995 DC

**SATISFACTION GUARANTEED**
**WORLDWIDE SHIPPING**

Please call to reserve. I'm happy to give description of books. Call, Fax or send me want lists. My inventory is always changing. If I know what you want, I'll call you first. Hot new books and Silver Age Keys always in stock. Call for prices and availability.

*Selling your Comics?* Send or Fax list with condition price and phone number for immediate response. *Peter Beck*

**TERMS**

Satisfaction Guaranteed
7 Day Return Policy
Paid Orders ship'd in 24 hours
Unauthorized checks must clear bank
Shipping & Insurance $5 in U.S. 48
Alaska, Hawaii & International: CALL
Cash Only C.O.D.s add $5
N.J. Residents must add 6% sales tax
Mail Requests must include phone #
Prices subject to change without notice

**MARVEL**

Amazing Fantasy #15 F+ $8,800
Amaz. Spid. #1 F- $2800
Amaz. Spid. #2 F $800
Amaz. Spid. #17 F $235
Amaz. Spid.#23 F $110
Amaz. Spid.#31 F/VF $85
Amaz. Spid.#36 NM $110
Amaz. Spid.#38 VF- $56
Amaz. Spid. #50 VG+ $110
Amaz. Spid. #96 F- $36
Amaz. Spid. #121 VF- $70
Ama. Spid. #129 VF+ $235
Amaz. Spid. #135 F+ $42
Amaz. Spid. #149 F+ $95
Amaz. Spid. #150 VF $55
Amaz. Spid. #151 VF $42
Amaz. Spid. #252 NM $28
Giant-Size Spid. #4 NM $40
Avengers. #1 VG+ $450
Avengers #2 G+ $115
Avengers #7 VG/F $90
Avengers #8 F- $75
Avengers #24 NM $30
Capt. Amer. #100 VF+ $275
Capt. Amer. #100 VF $245
Captain America #101 F+ $65
Capt. Am. #241 VF $45
Capt. Marvel #1 VF/NM $110
Conan #1 F/VF $125
Conan #3 VG+ $65
Daredevil #1 F+ $481
Daredevil #4 F- $60
Daredevil #5 VF- $120
Daredevil #7 F+ $85
Daredevil #11 F $36
Daredevil #158 VF+ $45
Dr. Strange #169 VF/NM $125
Dr. Strange #171 VF/NM $25
Fant. Four #1 app.VF maj. rest. $3000
Fant. Four #7 G $100
Fant. Four #9 F- $165
Fant. Four #19 VG- $60
Fant. Four #27 F+ $60
Fant. Four #48 G $95
Fant. Four #50 F+ $120
Fant. Four #50 F- $90
Fant. Four #52 F $46
Incred. Hulk #102 VF+ $120
Incred. Hulk #180 F $55
Incred. Hulk #181 F+ $235
Incred. Hulk #182 NM $50
Iron Fist #14 VF- $128
Iron Man & Sub. #1 VF+ $150
Iron Man & Sub. #1 F $75
Iron Man #1 VF/NM $265
Marvel Team-up #3 VF+ $40
New Mutants #87 NM $40
Nick Fury, A/o SHIELD NM $40
Silver Surfer #1 F- $125
Silver Surfer #1VF/NM $355
Spect. Spid. #1 VF- $35
Strange Tales #103 VG+ $48
Strange Tales #105 F- $72
Strange Tales #108 VG+ $44
Strange Tales #148 VF+ $40
Strange Tales #179 VF+ $25
T. o. S. #40 VG/F $325
T. of Susp. #61 VF/NM $50
Tales to Ast. #89 NM $32
Tales to Ast. #101 VG/F $25
Thor #149 NM- $26
Werewolf by Night #2 VF+ $26
X-Men #4 VG $158
X-Men #18 F+ $35
X-Men #26 VF $45
Uncanny X-Men #94 F $186
Uncanny X-Men #213 M $27
Un. X-Men #248 VF/NM $24
Un. X-Men #266 F $20
Un. X-Men #268 VF/NM $22

**DC**

Action #267 F+ $180
Adventure #264 F $34
Adventure #271 VG $57
All-Star Western #10 F/VF $82
Aquaman #2 F- $65
Aquaman #3 F- $45
Batman #120 VG+ $90
Batman #129 VG $70
Batman #186 VF/NM $25
Batman #187 VF $32
Batman #200 VF $95
BatmanAnn. #3 VG $65
BatmanAnn. #7 F+ $17
Brave/Bold #29 VG/F $500
Brave/Bold #30 F/VF $750
Brave a/t Bold #42 F $140
Brave a/t Bold #93 VF $25
Creeper #1 VF/NM $32
Doom Patrol #121VF $60
80 pg. Giant #3 F $50
80 pg. Giant #6 F- $45
Flash #129 G $35
Flash #137 VG+ $140
Flash #160 F+ $30
Green Lantern #11 VG $55
Green Lantern #29 F+ $45
Green Lantern #64 NM $20
Green Lantern #76 F $58
Green Lantern #77 VF $30
House of Secrets #92 VF+ $325
House of Sec. #92 VG/F $95
J. L. of A. #2 VF- $425
J. L. of A. #8 F- $90
Metal Men #1 F $200
Mystery in Space #70 F- $28
Showcase #16 VG+ $195
Showcase #31 VF $200
Showcase #35 G/VG $125
Showcase #82 VF $27
Showcase #83 VF+ $32
Strange Adv. #190 F- $50
Superman #197 VF $24
World's Finest #100 F- $105

**Comic Magazines**

Creepy #1 (#2) F+ $45
Eliquest #1 NM $40

**IC**

Tales (/t Crypt #31 VG+ $115
THANX FOR SHOPPING!

**DISCOUNTS**

Orders over $150 ship'd FREE (in U.S. 48)
Orders over $300 receive 10% discount
You wanna make a deal? CALL ME !!!

**Readers:** 25 comics, VF/NM unread, over $50 cover price $19 postpaid (in US 48)
**Bulk Lots** :100 Comics All different, Over $300 price guide value- Only $65 postpaid (in U.S. 48)
**Dealers Welcome** 1,000 Comics- Over $2,000 price guide value- $295 postpaid (in U.S. 48)

# HERE IT IS—ALL-STAR No. 3...

## The most exciting comic book ever published

In this issue, the leading adventure characters from "FLASH", "ALL - AMERICAN", "ADVENTURE" AND "FUN COMICS" describe *personally* their most exciting adventures!

Attend this first meeting of the JUSTICE SOCIETY OF AMERICA—and get the greatest comic thrill of your life!

### IMPORTANT ANOUNCEMENT

**The 1000 readers who were the first to send in their post cards telling us which feature they would like as the next complete book like "Superman" and "Batman" will obtain their FREE copy of this third issue of "ALL STAR COMICS" by return mail *before* November 20th.**

**If *you* sent in a card and did not receive a free copy before November 20th, it means that your entry did not reach us among the *first* 1000!**

**As this issue goes to press, we have already received over 7000 cards from our readers, and we wish to thank each and every one of you for your co-operation! See this issue of "ALL-STAR COMICS" for a further announcement of the next complete book like "Superman" and "Batman" which we are going to issue shortly!**

**The Editors, ALL STAR COMICS**

# All Star #3... Most Valuable Premium?

**Submitted by John Snyder**

Most collectors are familiar with the reason collectors have placed *All-Star* #3 (Winter, 1941) among the most historically important, valuable, and collectible comics books. Since the very beginning of "organized" fandom back in the early sixties, the first super-hero-team comic has been ordained as a "major key" because it introduced a precedent setting concept that would be copied time and time again. And the evolution of *All-Star* #3's importance hasn't stopped there. In the past few years, several historians have described *All-Star* #3 the articles as one of the few true "icon" comics. Regardless of labels however, almost no one will dispute its inclusion in the list of the most important comics ever published.

But what most hobbyists are not aware of is that *All-Star* #3 was also used by the early DC editorial staff as a premium to get survey "votes" from readers around the country. If your vote was among the first 1,000 received, DC promised to send you a free copy of #3... mailed flat in an envelope... as a premium.

To date no one has discovered one of the "premium" copies with envelope. If one ever does surface, it just may be one of the rarest and most expensive premiums in the world of collectibles, considering the present value of *All-Star* #3 (plus an additional value for the rare envelope), the significant dollar increases in past years, and the fact that it would be in demand by both comic book and premium collectors.

Describing the comic/envelope (and possible letter) combination as rare is an understatement. If 1,000 free copies were actually mailed (and some historians suggest that DC mailed out significantly fewer copies than promised), how many would survive to this day? Of the few individuals who might have kept and stored their free copies, how many would have retained the mailing envelope (and the possible letter)? As we've seen with so many pre-WWII giveaways the answer is probably "not very many!"

So the next time someone asks you "what's the most valuable premium?" Tell them it just might be a comic book in its original mailing envelope (with maybe even a letter)... that is now an "icon" of comic history because it introduced America to one of the all time great concepts in publishing history! ■

# MOTOR CITY COMICS

Visit Us at the San Diego Comic Con booths #2101, 2103 & 2005

## BUYING:

- Top Prices Paid!!!
- We Always Pay 60%-200% of Guide for pre-1970 Comics
- We Will Travel Anywhere to View Large Collections

GOLD SILVER COMICS

## & SELLING:

- Large Selection of Gold & Silver Age
- Accurate Grading
- Competitive Pricing
- Want List Service

FREE CATALOGS
Call or Write for Your Copy

**MOTOR CITY COMICS**
19785 W. 12 MILE RD. • SUITE 231 • SOUTHFIELD, MI 48076
PHONE: (810) 350-2633 • FAX: (810) 354-3181

# What A Difference A Day Makes!

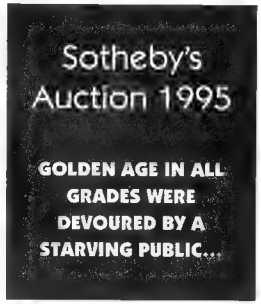
Well, maybe not a day, but a couple of years. It seems like only yesterday that pristine runs of Golden Age comics from the Edgar Church (Mile High) collection elicited more yawn than interest at Sotheby's. At that auction, lot after lot of the best Golden Age books in existence either sold at ridiculously low *Guide* prices, or passed altogether.

Yesterday, Golden Age, in all grades, were devoured by a starving public at Sotheby's, with many records set in the process. The Comic Book and Comic Art auction, held annually at Sotheby's venerable upper east side Manhattan location, drew collectors and dealers from all over the country. Still smarting from the 1992 auction, it was apparent early, that the same mistakes wouldn't be made twice. Bidding was frenetic from the get go. A FN minus56 copy of *Batman* #1 with white pages sold for $20,000 (not including buyer's premium or sales tax), well over its $15,000 upper end estimate. That was nothing next to the *Detective* #27 - a VG plus49 copy no less - that went for an astonishing $60,000 in what is surely a record for a mid grade comic. Not to be outdone by Bats, a restored VF minus78 copy of *Action* #1 sold for $66,000. Ditto for a restored *Detective* #1 in VF minus76 condition that sold for $30,000.

In all honesty, though, one could have predicted these sales prior to the auction. After all, we're talking about first appearances or issues of Batman and Superman. But, what about the $20,000 paid for a VF minus75 copy of *More Fun* #53, which sold for three times its high end estimate? Or the $13,000 paid for *More Fun* #'s 55, 56, and 57? This lot was estimated at less than half its final sale price. Or, the *All Star* #8 in FN plus69 condition which went for $14,000? Or, the *Adventure* #61 in FN58 that sold for $5,000? Sure, you say, these are all DC superhero. What of the Timely's which have recently been hotter than the Human Torch's flame?

Admittedly, the Timely's did not sell as well as the DCs, often fetching the low to mid range of their estimates. Have we seen the end of their meteoric price increases? Or, will Timely's always be relegated to second place when compared with their DC brethren? Notably, a slightly restored VF minus75 copy of *Captain America* #1 failed to generate any enthusiasm and ultimately passed. But, a restored, FN56 copy of *Marvel Comics* #1 did sell for $36,000 on a high estimate of $25,000, and another *Cap* #1 FN plus73 sold for $23,000. Jack Kirby's personal bound set of *Caps* with original end paper drawings rang up a respectable $8,000.

Prior to the auction, speculation centered on whether or not we had seen the last of the mega-auctions. With second and third tier auction houses able to operate on lower operating budgets, and rumors of Christie's, the other uber auction house, cancelling their annual fall auction (unconfirmed at press time), a different era of comic auction might be in the offing. The startling results would emphatically seem to indicate otherwise. The final tally for the auction was $2,065,940, including a little over $237,000 from the generally disappointing science fiction auction which took place a day earlier. This sum far exceeds previous Sotheby's or Christie's auctions, and sets a record for a public auction of this type of material. More proof that if the right material is made available, collectors are more than willing to pay.




And, apparently, the right material was available in Silver Age as well. The so-called Mohawk Valley collection realized stunning prices in bidding as spirited as the Golden Age lots. This, despite the fact that opinions about the quality of the collection greatly varied. Many collectors and dealers who viewed the material considered it average, with notable exceptions. Others felt that the substantial browning of pages and covers present on many issues was mitigated by excellent cover gloss, and few structural defects. As should be the case, in these instances, the market is the best arbiter.

The market obviously felt this was a special collection indeed, as it voted with amazing prices. A group of *Showcase's,* including #1-3, 9, 10, 20, 21, 25-33, 37-58, 60-61, with a pre-auction high end estimate of $7,000 sold for $8,500; *Detective* #225, 226, with a high end estimate of $4,500 sold for $6,000; a group of *Brave and Bolds* plus a VF85 copy of *Adventure* #247 with a high end estimate of $4,000 sold for $8,500; a group of *Action Comics* #152 - 193 in FN plus71 with a high end estimate of $5000 sold for $15000!; and again *Action Comics*, this time #s 194-249, 251-257, and 259-266 sold for $18,000 on a high end estimate of only $7,000; a group of *Superman* sold for $12,000 on pre auction estimate of $6,000; a group of *Congo Bill's* sold for $4,000 on a pre

A Report by Marketplace Analyst Bill Howard

auction estimate of $2,000. On it went, as the dazed audience held its collective breath and cheered every sale. Wow!

So what didn't sell? Not much really. Kirby Silver Age interior pages fell short of pre-auction low end estimates, and a number of lots failed to sell altogether. Kirby art is so plentiful these days that some of the more readily available stuff was bound to flatten out, as the market catches up with the "hockey stick" like spike in prices since his death. Wait until the truly historical Kirby art comes to auction, if it ever does, to get a better handle on the sky's limit of his collectibility. Ring sales were respectable, but limited to a small group of bidders. And, Big-Little Books were unremarkable, probably as a result of the sheer size of the lots and attendant high estimates.

Meanwhile, the John Romita cover to *Amazing Spider Man* #53 brought a whopping $13,000 on a high end estimate of $6,000. A Kirby/Ayers *Fantastic Four* house ad page, which preceded publication of *FF* #1, sold for $7,500. And, a Neal Adams page from *Green Lantern* #76 fetched three times its pre auction estimate and sold for $2,250.

As impressive as these art sales were, they paled in comparison to the Bob Kane pages from the syndicated newspaper strip that ran from 1943 to 1946. Their historical significance was not lost on collectors who voted their interest with their dollars. The first strip, which is the earliest known example of this work, sold for $26,000. Its pre-auction high end estimate? $10,000. Another strip featuring the first appearance of the Bat Cave and Batplane sold for $19,000 on an estimate of $5,000. Batmania, concurrent with the record weekend opening for the movie, just shows no sign of abating.

Other art that enjoyed high prices included a group of very neat covers from EC romance comics, drawn by Feldstein, Craig, Kamen, and Ingels. On average, they sold for three or four times their high end estimates, which were very low to begin with. A sampling, as follows: Cover for *A Moon, A Girl...Romance* #10 by Feldstein for $2,500; #11 for $3,250; Cover of *Modern Love* #5 also by Feldstein for $2,000; Cover and interior pages to *Shock Illustrated* #1 for $5,000; Cover for *Crime Patrol* #10 by Craig for $1,300; Cover to *Three Dimensional EC Classics* with hand lettered logo - no stats - for $6,000.

Finally, some realized prices to a few of the more unique items offered for sale in this auction. *Superman of America Patch* for $13,000. The original, hand-colored silver print proof for the cover of *Action* #1 by Ed Eisenberg, the original colorist, for $9,000. Patent documents given to Abraham Goodman for a variety of comic books for $4,250.

Judging from the results of this auction, comics and related memorabilia continue to grow in popularity and value. Even restored comics showed less resistance than in years past, as key material becomes less available. Where will this escalation end? It's probably safe to say that the best material in the best condition will continue to command higher prices. We're not that far away from realizing the first $1 million comic book. Stay tuned.

**A Final Prediction:** If there is one change we can look forward to in future auctions it is diversification. Besides comics, this auction was noteworthy for the variety of collectible material for sale. Strip art, Golden and Silver Age art, rings, buttons, premiums, Big-Little Books, posters, books. Really, something for everybody. Variety added for an interesting pace, as unusual items kept interest high throughout the long day. ■

New from the publishers of The Overstreet Comic Book Price Guide...

OVERSTREET'S FAN

★ FAN - A full color monthly magazine with pulse-pounding pages full of news on comics, video games, movies, TV shows, and much more!

★ FAN - The finest reporters in the business... industry insiders with close contacts at all the comics publishers, video game manufacturers, and Hollywood studios! FAN brings you the hot news first!

★ FAN - The same price guide that experts have used for 25 years!

FAN HAS IT ALL!

Overstreet's FAN and the FAN logo are trademarks of Gemstone Publishing, Inc.

# *Private Collector*

*Looking for "Unrestored" Golden Age*

*(VF+ or better)*

Some of the books I'm looking for are:

Action 1
Detective 1/27/31/38
Human Torch 1
All Star 8
More Fun 52/55/73/101
Superman 1
Sub Mariner 1
Green Lantern 1
Wonder Woman 1
Sensation 1
Adventure 40/48
All American 16/19
Batman 1
Capt. America (1)-10
Red Raven 1
Whiz 2

Others are:

Suspense Comics 3
Mystery Men 1-10
Silver Streak 6
Blue Beetle 1
All Winners 1
Daredevil Comics 1
Hit Comics 1/5
Jungle 1
World's Best 1
Amazing Man 5
All Select 1
Mask 1/2
Mystic Comics 1
U.S.A. 1

*I will pay* ***OVER GUIDE*** *for any of these books!*

Please feel free to call any time.


**AL CAPPS**

4254 Forman Ave.
Toluca Lake, CA 91602
818-508-3115

THE MATT SCHIFFMAN REPORT

# Demand for Golden Age reaches an all time high

Well, at great risk of sounding like a broken record, I must emphasize once again that the Golden Age is extremely hot property. This phenomenon is now extending across the board to not just include Timely's and DC's, but just about every publisher and genre. We are now hot on the heels of the Sotheby's Auction, and we should see that influence at the San Diego show, and the pricing structure that the Sotheby's Auction has always influenced since its beginning.

It must be said that the attention that has been paid to the Timely keys and the DC's, has now spilled over into just about every niche of the market. This fervor is building and has been building to reach a high point at the San Diego Convention. Although collectors would just love to shop for Timely and DC keys at San Diego, the general consensus is that it will be much like a museum as far as these books are concerned - a lot of looking, a lot of wishing, and the taking home of some great memories - nothing more. The interesting facet of this market and its ever upward spiral is that it does claim its share of casualties, such as collectors that are no longer willing to participate in the multiple of guide pricing. But, for every collector that drops out of the hunt, two or more are there to take his place and push on. A few notable sales have been: Complete Comics #2 FN+ $685.00; More Fun #55 VG+ $3,400.00; Captain America #32 VF- $1,645.00; Sub-Mariner #1 GD+ $2,200.00; Human Torch #16 VG/FN $495.00; Superman #6 FN++ $1,850.00; Detective #41 VF $2,985.00; Detective #17 GD $1,450.00.

While many of the publishers besides Timely and DC have often been considered second or third tier in the past, they are no longer relegated to the back of the pack. Collectors are hoping to (quietly) accumulate many of these books before the majority decides to up the ante. Most already have realized that these books are truly rare and very difficult to locate, and I believe the respite to be over. I've heard from quite a few collectors and they have put together their San Diego shopping list, many including small publishers and previously ignored titles. These shopping lists reflect the continued trend of Superhero or Good Girl books, but savvy collectors are already looking for esoteric horror books. Let's take a look at some of these publishers and their books that are the focus of this relatively new attention.

**AJAX:** Zoot comics have gained quite a following for issues #7-#16, with the primary focus on the covers of issues #11, #14, and #16.

**ARCHIE/MLJ COMICS:** Incredible, in a word. Both "Archie" appearances and MLJ super heroes have exploded with interest this spring. The opinion has always been that Golden Age "Archies" were difficult to find, but not many really bothered to look into that opinion. Now that there is competition for these books, their prices have jumped to reflect their true rarity. Peps and Jackpots, especially #4, have increasingly been selling for well over guide.

**STANDARD/NEDOR/BETTER:** Synonymous with Schomburg - especially his air brush work. The ground swell for particular key issues has already created a multiple of guide situation, and collectors are searching out Exciting, Thrilling, Wonder, Black Terrors, and Fighting Yanks. Could Black Terror be the "Mystery Men" of the fall? San Diego should dictate that trend.

**CONTINENTAL:** Everyone that collects esoteric Gold or Schomburg and L.B. Cole covers would love to have a run of Suspense Comics, or at least one copy - preferably #3.

**FAWCETT:** There are two schools of thought on Fawcetts - either do not collect them and believe that they are plentiful and unwanted, or you collect

*continued on page 82*

## MARKET REPORTS

**DEAN SCOVILLE**
**Comic Detective, Covina, California**

Recent Internet posts advertising Kirby autographed books have garnered several enthusiastic responses. I first met the King at the 1976 San Diego Comic Convention, then held at the El Cortez Hotel. Always a gracious host for gatherings of fans, he was nice enough to pencil a Captain America sketch for me. In later years, as the throngs of true believers and their demands grew, I witnessed a steady decline in the availability of the King's impromptu renderings and autographs. Needless to say, I truly treasure Jack's gift more with each passing year.

Told-you-so- of the Month: The plummet of Amazing Spider-Man #149 and #150. To paraphrase from a popular petroleum company commercial: Do people really learn from their mistakes? People don't.

While high grade copies of Golden Age comics continue to sustain their unquenchable demands, truth be known that comics from this period will sell in just about any condition. This may have some corollary value: as restoration is seen as an increasing viable alternative dealing with lower grade copies, we may witness a commensurate price closure between restorable lower grade comics and their higher grade peers. This is obviously not the current norm and is sheer speculation on my part. Already there is talk of adjustments in restoration costs to reflect the resulting increase in book values, as opposed to current hourly restoration rates. Still, I don't anticipate such closures as being dramatic because unrestored high grade copies will always demand a premium.

Highlights of this month's Silver and Golden Age Sales: Amazing Spider-Man #1 FR $475, #4 VG $170, #27 VG $35; Avengers 1 GD- $100; Batman 5 FN+ $1,100; Comic Cavalcade #11 VG $90, #28 PR/FR $15; Detective #75 FN $200, #85 GD- $80; Fantastic Four #22 FN+ $45, #41 FN+ $20; Sgt. Fury #1 & #2 VG-/VG $140; Showcase #24 VF $800, #28 VF $225, #55 VF- $60; World's Finest #32 FN+ $175; X-Men #98 VF $25, #108 VF #20.

# IN THE LAST 20 MONTHS, WE SPENT MORE THAN

# $2,000,000.

**BUYING** **WHY?** **BUYING**

## WE ARE SERIOUS ABOUT BUYING

## YOUR PRE 1970'S COMICS

**CALL**
**DANIEL**
**GREENHALGH**
**TODAY!**

**FOR IMMEDIATE,**
**NO NONSENSE,**
**RESPONSE**

# SHOWCASE NEW ENGLAND

CBG Customer Service Award 1994

CBG Customer Service Award - 1994

**BOOKS SHOWN BY APPOINTMENT ONLY • WEEKDAYS 11:30 TO 7:30 E.S.T.**
**CALL DANIEL GREENHALGH TODAY**
***CBG Customer Service Award Winner 1994***
***Member AACBC Authenticity, Certification, & Grading Committee (Christie's Auction) 1994***

**4 CENTER STREET • WALLINGFORD, CT 06492 • (203) 265-3466**

## SCHIFFMAN REPORT

*Continued from page 80*

them and realize how tough it is out there. Some of the best bargains could be found here since roughly half of the collecting pool are not competing.

**FICTION HOUSE:** Besides the Standard/Nedor titles, the activity under Fiction House has been heating up lately and bringing competition to the long time Fiction House collectors. Certainly Planet Comics has always been very popular, but Wings, Fight, and Rangers have been closing the gap with the good girl covers.

**FOX:** Good luck finding Phantom Lady books at anything short of astronomical, but don't give up hope because there are many other great Baker/Kamen covers in Junior, Sunny, and the Romance books. Mystery Men has enjoyed spectacular attention since January and record prices have been set. Expect to see dealers bringing out their selection, but don't expect prices to be remotely around guide. Those that collect Seduction of the Innocent reference books, have their hands full with Fox, and should find a wealth of books under the Fox flagship.

**HARVEY COMICS:** Speed Comics still have realistic prices, but not for long. Some believed Harvey would not experience the run up and collector interest that other publishers have undergone, but others proved them wrong. Look for Harvey horror to make huge inroads onto collector's want-lists this summer.

These are only a few highlights from their lists that they will be actively pursuing at San Diego, thus pushing prices upward further yet. Some expect a plateau of pricing later in the summer, but most are betting that a short breather could be taken, but they doubt if and continue to purchase at a record pace.

**SILVER:** As the market now knows, there does exist an abundance of Silver Age books out there. If one has the money, just about any book can be found and bought. But, there are books that defy the plentiful selection and continue to elude collectors. This fuels the market overall, and has Silver Age beginning to experience a definite resurgence. I helped a Northwest comic chain evaluate, grade, and price a 10,000 piece Silver Age collection, which contained near complete runs of Marvel. Within two weeks, most of these books were sold across the country and at guide or slightly above. This first hand experience leads me to believe that Silver is still going strong.

According to these collectors, they will be searching out Our Army at War, Our Fighting Forces, Showcase, early Strange Tales, and ANYTHING that is pre-hero Marvel. A certain impression can be easily given, as it was last year at San Diego that there was a glut of Silver. When just one dealer has eight copies of Fantastic Four #1 and seven copies of Amazing Spider-Man #1, the impression that is given can be overwhelming and thus driving collectors toward the more esoteric (and cheaper) Silver. Ditko issues for either Marvel or Charlton in high grade are bringing great prices as he experiences a growth and "catch-up" with Kirby's prices.

**Recent Sales:** Our Army at War #81 VG $650; Our Army at War #81, #82, and #83 all in VF+ #4,500; Fantastic Four #4 FN+ $635.00; Brave and the Bold #34 VF+ $1,350; Flash #123 VF/NM $800; Flash #106 VG/FN $795.00; X-Men #1 VG/FN $1,000; Captain America #117 NM $100; Brave and the Bold #28 FR $210. Silver Age Flash as well as Golden Age Flash, is right up there at the top with collectors. Issue #100-#150 are on most collector's lists, recent prices have reflected this.

**70's BOOKS**: Since early 70's books have received a fair amount of press over the past year, collectors are hoping that dealers take heed and bring ample amounts of key 70's books. The consensus is that if it's there, they will buy it. Many multiples of guide still is viewed as a bargain for most 70's

*Continued on page 84*

## MARKET REPORTS

**VINCENT ZURZOLO, JR.**
**Vincent's Collectibles**
**Belle Harbor, New York**

Hello out there to the world of Silver and Gold. The Golden and Silver Age markets are truly dichotomous. There are collectors who buy the books to read and there are investors paying multiples of guide for high grade books. The sad thing to me is the mid-grade books are often left homeless... the collectors cannot or will not buy them, and the investors will not settle. This is reflected in the price guide by an ever increasing spread between the fine and near mint price. Whereas, fine was once half the near mint price it has now fallen to 30% to 40% of the near mint price... just check out Fantastic Four #1. While I cannot tell you how to spend money, I suggest collectors and investors look into fine grade books for reading, as well as investment.

The Golden Age titles I see doing well are Adventure, More Fun, Detective, and any Timelys with Schomburg covers. Silver Age titles doing well, in any grade (especially high grade) are Spidey's, Hulk's, FF's, DD's, and pre-hero Marvels. Major DC titles in low and high grades are selling well. Battle issues, team-up issues and Superman/Flash race issues go real fast (no pun intended) in all grades.

The market is comprised of more than just the above mentioned books. Here are some areas of the market I think are good buys with growth potential.

Fawcett hero, Atlas horror, E.C. war, Avon sci-fi and the Marvel monster pre-hero books. In these books you will find great covers, stories, and artwork by many favorites and they are affordable. The Fawcett's have some great heroes but I especially enjoy their villains, such as Captain Nazi. If you appreciate campy covers with giant aliens and space travelers you will go ga-ga over the Avons. I

*Continued on page 84*

**JOHN M. HAUSER**

**New Berlin, Wisconsin**

I've just returned from the large shows in Detroit and Kansas City. While there I saw many fellow dealers buying more than the public at large. I also noticed there seemed to be a decline in interest in certain older books. It's possible that rising prices and scarcity of quality inexpensive material is leaving many collectors high and dry.

Common material was plentiful, not selling particularly well, and stayed on the shelf if not discounted severely. Competition for the collector dollar was stiff... these dollars don't go so far anymore. Golden Age was selling very well... but it seemed that much of it was purchased by dealers for resale in their local markets (or they just collect it themselves).

The mail order market seems to be very strong. Many collectors would rather buy books from home rather than try to find them at shows. The scarcity of quality material on the market has caused feeding frenzies whenever anything really great appears.

On another front, I have noticed a number of collectors are no longer exclusively seeking high grade comics. They have explained that it is no longer economically feasible for them to buy only in high grade... especially when completing a large run. In fact they are now buying the cheapest copy they can find... for a small amount of money they can get a large number of books. These collectors seem to be extremely happy now that they have given up chasing that elusive holy grail. One customer mentioned a VG book was good enough when he was a kid and it's just as enjoyable now. The market for low grade reading copies is becoming much more stable.

Golden Age - Sells very well and is extremely difficult to get. Recent sales: Action #33 GD/VG $275, #39 VG/FN $275; Adventure #136 FR $25; Batman #67 FN/VF $200; Flash #90 GD- $75; Exciting #15 GD- $30; Jungle #58 GD/VG $27.

Silver Age - All Star Western #10 (the first Jonah Hex) is hot. Almost all DC 100 page books sell very well. Low grade 10¢ DCs always sell well. Marvels continue to sell fairly slowly but they always seem to sell. Oddball 50's titles continue to have a strong following. Recent sales: Brave and the Bold #28 PR/FR $170; Batman #142 VG+ $26; Flash #108 VG/FN $99; Hawkman #1 FN/VF $175; Amazing Spider-Man #1 VG/FN $2,200; Fantastic Four #25 FR $28 and many more. Happy collecting.

**BILL PONSETI**

**More Fun Comics**

**New Orleans, Louisiana**

Hello again, everyone! What a find! Wait a minute, isn't that how I started out my last market report? Well, I'm happy to say I have had the great fortune to find another unbelievable collection of comic books! Last month I was contacted about a collection of comic books that was reportedly a high grade virgin find. I quickly made an appointment to view the books and was soon on my way. Once in the home of the collector he led me into an office where the comics were stacked up on a desk. During the course of making polite conversation, I glanced over to the desk and spotted what appeared to be an incredible reprint of Walt Disney's Comics and Stories #1. I couldn't take my eyes off the book! At the risk of being rude, I asked the collector if I could interrupt him for just a moment and take a look at this amazing book. He laughed and allowed me this indulgence. Fortunately, the comic was in a Mylar because the amount of drool and perspiration emanating from my person would have soaked this flawless copy. Seeing this comic was like being transported back in time 50 years. This copy was obviously the nicest copy of WDC&S #1 that I have ever seen (This might be the nicest copy of any Golden Age book that I have ever seen! )

For the next four hours I had the enormous pleasure of perusing 175 NM/MT Golden Age comics. The primary focus of the collection was Disney, however; there was beautiful selection of NM/MT superhero titles from most publishers as well. These were the most incredibly gorgeous comics I have ever owned. Notice I said were. Three days after I purchased the set of books I brought them to a noted Golden Age collector who happens to have a particular love for Disneys and he bought the entire set! With all the luck that I've been having this year in locating comics, I'm actually a little nervous as to what might be next in line. Last time, we reported sales from the More Fun Collection without Timely or Fawcett books. This month I'll give you a smattering of those sales. By the way, in case anyone is wondering, we called this new collection the Cresent City Collection.

Sales: Captain Marvel Jr. #1 VF- $3,300; All-Select #1 VF+ $7,000; Miss America #1 FN+ $600; Namora #1 FN/VF $1,000; All-Winners #3 FN+ $1,150, #5 VF/NM $2,000; Blonde Phantom #13 NM- $700, #14 VF/NM $450, #19 FN+ $240; Bulletman #5 FN+ $340; Captain America #6 VG $1,100, #8 FN $1,450, #12 GD/VG $500, #14 VG/FN $690, #21 FN+ $800, #29 FN $900; Captain Marvel #3 FN++ $1,050, #12 VF $500, #17 NM- $600; Daring Mystery #2 App. VG $3,000, #3 VG $1,000, #4 FN- $900; Human Torch #3 $1,200, 4 VG- $700, #8 GD- $300, #100 VG $700; Marvel Mystery #5 App. VG+ $3,000, #12 FN- $1,100, #16 GD+ $280, #24 GD+ $2,000, #25 GD $250, #28 VF— $1,200, #29 GD/VG $180, #30 VF+ $1,600, #32 GD/VG $240, #36 FN/VF $800; Master Comics #14 VG/FN $325, #15 VG $255, #17 VG $195, #19 VG/FN $265, #200 VG- $190, #21 GD $700, #22 FN++ $2,000, #24 VF- $535, #30 VF/NM $720, #36 VF- $300; Miss Fury #5 FN/VF $415; Mystic #2 VG+ $960, #6 GD $600, #8 FN/VF $975, #10 VG $430; Spy Smasher #4 VG $200; USA #5 FN++ $800; Wow #6 FN+ $220, #9 FN+ $360, #14 FN/VF $140; Young Allies #9 VF- $900.

Well, until next time, hope to see you in San Diego!

**ZURZOLO** *Continued from page 82*

recently purchased a NM copy of Flying Saucers #1 and was thrilled to pay guide on the book. If you are into gritty war books you will be running for the recruitment office after you see a few Two-Fisted Tales.

The Atlas horror books (while not as good as the EC's in my opinion) are very affordable, even in high grades and pedigrees. Lastly, check out the pre-hero Marvels Man-o-man, I love these books. Tons of Kirby art to lose yourself in and lots of great monsters with even better names. One of my favorite issues is Tales to Astonish #29 "When the Space Beasts Attack."

Recent acquisitions: a small collection of Master comics in varying grades including #22, a run of Spidey's #1-#50 in varying grades (VG to NM), including a #1 FN, #3 VG and a gorgeous Amazing Fantasy #15 FN+; a run of Supermans including #7 (restored) #15 VG, #200 VG, #24 VG, #29 GD, #45 FN, #50 VG and #53 VG plus a run of #101-present; USA #15 FN, Captain America #9 VG+ (restored) #30 FN (restored) 1940 Worlds Fair GD+ (tape) Star Spangled #1 FN-, Planet #7 VF; All Star #6 NM; Bethlehem copy of Journey into Mystery #83.

Recent Sales Spider-Man #6 NM $1000, #7 VF/NM $700, #9 NM $1000, #10 NM $700, #15 VF+ $400; Amazing Fantasy #15 VG+ $2250; Atom #29 NM $125; Brave and Bold #54 NM $150; Flash #123 (Bethlehem) $1800; #137 NM $300, #175 NM $150; Fantastic Four #48 VF $485; Green Lantern #40 $450, #59 NM $250; Hawkman #1 VF $250; JLA #9 VF+ $265, #22 VF- $200; Showcase #55 VF+ $150; Silver Surfer #4 VF $200, Sub-Mariner #1 NM $100; Tales of Suspense #59 NM $230; Teen Titans #1 NM $100; 20 assorted White Mountain horror books sold at double graded guide; All-Star #16 VG $350; Batman #5 VG $780, #13 FN $680; Famous Funnies #209-216 VF $2300; Daring Mystery #4 VG $450; Detective #38 FN- (restored) $4300; Flash #9 VG $350; Marvel Mystery #49 VG $250; Mystery in Space #2 VF $550; USA #2 VG $300; Wonder Woman #1 FR $1100; Young Allies #3 VF (restored) $350. Thanks for reading and happy collecting. — End Market Reports

-WANTED-
By Carl Barks
Uncle Scrooge Collector
Quality
Uncle Scrooge & Donald Duck
Original Art, Comic Books
&
Collectibles
*TOP PRICES PAID*
Richard Taylor
800-726-6708
SAN DIEGO COMIC CON BOOTH #2222

## SCHIFFMAN REPORT

*Continued from page 82*

collectors, since they just cannot find the material, and even then, it really isn't that expensive compared to other books. What will these collectors be searching for? Night Nurse #1-4; House of Mystery #195; Secret House of Sinister Love; (any horror/romance books) Hot Wheels; Werewolf by Night #32; Marvel Premiere #15; Jimmy Olsen #133-135; Superman #222; J.L.A. #70-80; and any DC 100 pagers in high grade.

It is easy to cover myself and ask the question, "just how much longer can this run-up last?" And, that's what I've been hearing from certain areas of the collecting community. But what does that really say to us? Golden Age is hot; extremely hot, and there are quite a few collectors out there that are just entering the market and willing to spend these high amounts without thinking twice. I recall a great many collectors that professed to turning their backs on high Silver prices and made the motions to get out of Silver in 1991. Those that stuck around were rewarded in spades, and that seems to be the feeling with this market.

Also, the difference with the Golden Age and 50's market is that there is just so much material that has yet to be "discovered" by collectors. Those with foresight are looking toward these titles and having the greatest time in locating this terrific material. Meanwhile, Timely collectors show no sign of letting up, and DC is only gearing up toward parity with Timely in their ever constant see-sawing of prices. Have fun discovering those hidden treasures of the 50's and the Golden Age this summer, and best of luck with their asking prices. ■

# COMIC DETECTIVE

Dean Scoville
P. O. Box 1846
Covina, CA 91722
(909) 621-6778 voice & fax
comicdet@ix.netcom.com

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Amaz Spiderman | 1 | VG | $2,300 | Green Hornet | 30 | FN | $65 |
| Amaz Spiderman | 1 | FR | $475 | Green Hornet | 32 | FN- | $60 |
| Amaz Spiderman | 3 | VG/FN- | $350 | Incredible Hulk | 181 | FN+ | $125 |
| Amaz Spiderman | 14 | VG | $175 | Plastic Man | 12 | FN- | $70 |
| Amaz Spiderman | 40 | VF | $130 | Plastic Man | 12 | FN | $110 |
| Amaz Spiderman | 50 | FN- | $75 | Plastic Man | 13 | FN | $100 |
| Batman | 5 | FN+ | $1,100 | Plastic Man | 14 | FN- | $75 |
| Fantastic Four | 48 | FN- | $150 | Plastic Man | 14 | FN- | $85 |
| Flash | 115 | FN+ | $75 | Robin Hood Tales | 7 | FN | $75 |
| Flash | 117 | FN | $75 | Robin Hood Tales | 8 | FN- | $50 |
| Flash | 119 | VF | $120 | Robin Hood Tales | 9 | VF | $90 |
| Flash | 120 | VF- | $90 | Robin Hood Tales | 10 | VF | $90 |
| Flash | 121 | FN+ | $60 | Robin Hood Tales | 11 | VF | $90 |
| Flash | 122 | FN | $40 | Robin Hood Tales | 13 | VF- | $75 |
| Flash | 122 | VF | $80 | Showcase | 11 | VF- | $750 |
| Flash | 124 | VF | $75 | Showcase | 30 | FN++ | $275 |
| Flash | 125 | VF | $75 | Silver Surfer | 4 | VF/NM | $380 |

**BUY SELL TRADE**

Always interested in acquiring singles and collections. We have thousands of Silver & Golden Age books available for sale or trade. Call for more information; ask for Dean.

## Can't find CBM at your comic shop?

### Subscription service is available!

**12 issues of CBM mailed First Class $48 in the U.S.**

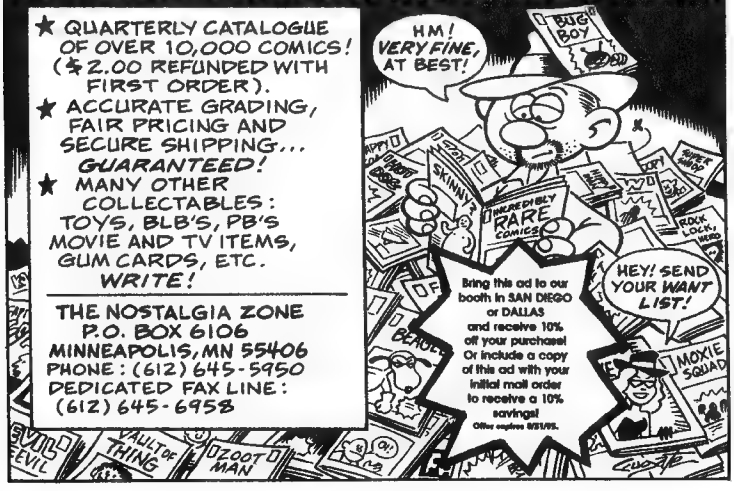
Make check or MO payable to Gemstone Publishing, Inc. and mail to:
Comic Book Marketplace • P.O. Box 180900 • Coronado • 92178

# THE NOSTALGIA ZONE

(FORMERLY THE COMIC BOOK COLLEGE BACK ISSUE DEPT)

★ QUARTERLY CATALOGUE OF OVER 10,000 COMICS! ($2.00 REFUNDED WITH FIRST ORDER).
★ ACCURATE GRADING, FAIR PRICING AND SECURE SHIPPING... GUARANTEED!
★ MANY OTHER COLLECTABLES: TOYS, BLB'S, PB'S MOVIE AND TV ITEMS, GUM CARDS, ETC. WRITE!

THE NOSTALGIA ZONE
P.O. BOX 6106
MINNEAPOLIS, MN 55406
PHONE: (612) 645-5950
DEDICATED FAX LINE:
(612) 645-6958


HM! VERY FINE, AT BEST!
BUG BOY
INCREDIBLY RARE COMICS
Bring this ad to our booth in SAN DIEGO or DALLAS and receive 10% off your purchase! Or include a copy of this ad with your initial mail order to receive a 10% savings!
Offer expires 8/31/95.
HEY! SEND YOUR WANT LIST!
MOXIE SQUAD
VAULT OF THING
OZOOT MAN

# The Great Escape

513 Central
Wake Village, TX 75501
**903-831-2335**
**Fax 903-838-2438**
Call 9AM-11PM Central

### Bethlehem Copies

Another World 5 VF ..... $300
Baffling Mysteries 10 VF ..... $150
Beyond 8 VF+ ..... $100
Black Magic V7#5 VF+ (Hitler -c.) ..... $80
Forbidden Worlds 54 NM ..... $100
Man in Black 4 NM- ..... $135
Strange Fantasy 4 VF++ ..... $200
Tales of Terror 5 VF/NM ..... $170

### White Mountain Copies

Journey into Mystery 20 VF+ ..... $615
Journey into Mystery 23 VF/NM ..... $375
Journey into Mystery 43 VF ..... $345
Journey into Mystery 69 VF ..... $285

### Pennsylvania Copy

Captain Midnight 7 VF+ ..... $975

### Mile High Copy

Stuntman 1 NM/MT ..... $2675

### Larson Copy

Thrilling Comics 2 F+/VF ..... $1050

### Golden Age Keys

All-American 25 (LR) VF ..... $3900
All-Star Comics 3 VF/VF- ..... $35000
Detective Comics 31 (MR) VG/FN ..... $3500
Detective Comics 38 (LR) VF ..... $12500
Superman 1 (LR) VF ..... $80000

### Non-Pedigree

Black Cat 64 FN ..... $50
Black Cat 65 FN ..... $55
Black Knight 1 VG/FN ..... $325
Brave and Bold 1 VG/FN ..... $750
Brave and Bold 57 NM/MT ..... $210
Cisco Kid Comics 1 (1944) VF/NM ..... $500
Comic Cavalcade 24 (S.Grundy) VG+/FN . $350
Comic Cavalcade 25 VG+/FN .. ..... $260
Comic Cavalcade 29 (Scarce) VG+ ..... $250
Dark Mysteries 19 NM ..... $330
Eerie 1 (Avon)) VG ..... $275
Green Hornet (GK) 2 VF+ ..... $175
Green Hornet (GK) 3 (CT) FN+ ..... $75
Li'l Abner 73 VF ..... $105
Marvel Mystery 87 (Can) (C/P) VF ..... $600
Sensation Comics 70 VG+/FN ..... $125
Sensation Comics 73 VG+ ..... $110
Sensation Comics 74 VG ..... $85
Sensation Comics 77 GD/VG ..... $65
Star Spangled Comics 37 VF/NM ..... $580
Superman 4 PR/GD ..... $400
Superman 16 FN/FN+ ..... $500
Superman 100 VG/FN ..... $575
Superman's Pal Jimmy Olsen 3 VG ..... $160
Wonder Boy 18 (Phantom Lady) GD/VG ..... $55
Wonder Woman 25 VF- ..... $400

*LR-Light Restoration C/P-Cleaned & Pressed Can-Canadian T/S-Tear at Spine MR-Moderate Restoration CT-Color Touch*

**• Visa- Mastercard- AmEx-Discover-M.O. all OK!**
**• Checks must clear • 7 day phone reserve**
**• Exact shipping added • Satisfaction Guaranteed**

See you in *San Diego!*

# COMIC BOOK MARKETPLACE

## Advertising Rates

*The Best Ad Rates in Town!*

**FULL PAGE AD**
**(7 1/8 WIDE X 9 5/8" TALL)**
*$400.00*

**HALF PAGE HORIZONTAL**
**(7 1/8 WIDE X 4 5/8" TALL)**
*$300.00*

**THIRD PAGE VERTICAL**
**(2 1/8 WIDE X 9 5/8" TALL)**
*$235.00*

**QUARTER PAGE**
**(4 5/8 WIDE X 3 3/4 TALL)**
*$190.00*

Contract advertisers—
ask for your discount.

*Above rates are for black & white camera-ready ads. Include payment with ad copy and forward to the address below. The ad deadline is the 10th of every month. Rate Card and further information available upon request.*


**COMIC BOOK MARKETPLACE**
**C/O GEMSTONE PUBLISHING, INC.**
**P.O. BOX 180900**
**CORONADO • CA • 92178-0900**

**CONTACT: MICHAEL NAIMAN**

☎
**619 • 465 • 2669**
**FAX**
**619 • 698 • 6695**


CBM

## ADVERTISER INDEX


Archangels ..... **IBC**
Atlas Comics ..... **27**
Barker, Tom ..... **73**
Bartholomew, Alan ..... **70**
Bedrock City ..... **88**
Bill Cole Enterprises, Inc. ..... **23**
Bruce's Comics ..... **24**
Bud Plant Comic Art ..... **16**
Butterfield & Butterfield. ..... **IFC**
Capps, Al ..... **79**
Casali, Bob ..... **70**
Comic Detectives ..... **85**
Diamond International Galleries ..... **BC**
Executive Investments ..... **21**
Four Color Comics ..... **1**
Grafik XS ..... **73**
Great Escape, The. ..... **85**
Kronfeld, Nick ..... **54**
Metropolis Comics ..... **2**
More Fun Comics ..... **7**
Motor City Comics ..... **76**
Nostalgia Zone ..... **85**
Overstreet's FAN Magazine ..... **78**
Pacific Comics Exchange ..... **3**
Rosenberg, Marnin ..... **10**
San Diego Comic Con ..... **9**
San Diego Mini-Con ..... **49**
Showcase New England ..... **81**
SMRC ..... **10**
Taylor, Richard ..... **84**
Vincent's Collectible ..... **15**
Wall to Wall Comics, Inc. ..... **70**
Worlds Finest Comics & Collectibles ..... **70**
Yee, Harley ..... **12**

*Continued from page 11*

Barks depicting Uncle Scrooge carrying a cash register as if it were a piece of luggage. The item is plastered with "tags of destination" and such. I was never sure if it was an actual cash register or, rather, luggage in the shape of a cash register. Scrooge walks along with an air of confidence. Donald stands in the background looking on in bewilderment, unsure of whether it is cash or clothes that Uncle Scrooge carries.

Showcase #34 - Introduction of Silver Age "Atom". A famous cover by Gil Kane; the art depicts the Atom securing an evil-looking "genie" back into its bottle. I was impressed with the new "modern" Atom, comparing him to the earlier Atom of the 1940's.

Strange Adventures #145 - The cover depicts a man exiting a time machine moments too late to stop his earlier self from drinking a mixture that will make him immortal. This story was one of my first exposures to the paradoxes of time travel. What impressed me most was the loneliness (and ultimate wisdom) the time traveler suffered and gained by his immortality.

Classics Illustrated #133 - "The Time Machine" by H.G. Wells. This is a favorite cover showing a man riding a time machine into the future. I've always thought the man pictured looked more "20th century" than "nineteenth". I have seen a lot of time machines in the comics and movies since this one, but the H.G. Wells machine in this Classic Comic remains my favorite.

Tom Barker, Indiana

### Misguided Love

Dear Gary & Lisa, I just received issue #25. I love you two.

Sid Friedfertig, New York

### More Please!

It's great to see Comic Book Marketplace is being published again. Every issue contains a wealth of fascinating information and renews my interest in comics. I particularly like articles which have rarity/demand surveys - more please!

There are two articles I would especially like to see: a.) One on post-code, pre-superhero ACGs ie. Adventures Into the Unknown and Forbidden Worlds. These are great comics, and many are difficult to find. Even the romance ACGs from this period are fascinating ie. Confessions of the Lovelorn. b.) One on the IW/Super line of reprint books. I've collected these for years and I'm sure many of those listed in Overstreet do not exist. Is there anyone out there with a definitive list of which ones exist and which don't? In particular, do any of the following exist: Eerie #2;#6; Eerie Tales #18; Fantastic Adventures #9; Foxhole #10; Gunfighters #10; Jungle Adventures #10; Jungle Comics #1; Master Detective #10, #18; Planet Comics #9; Robin Hood #11, #17; Strange Planets #8, #17? All of these are listed in Overstreet.

Thanks. Keep up the good work.

Gary Fox, London, England

### Matt's Faves

Here's my choices for the top five covers. National #7 - I must start off with my favorite artist Lou Fine! In a world of collectors snatching up Hit #5's and Fantastic #3's, I find National #7 to be a hidden treasure! This cover gives a great sensation of being underwater with the giant "sub tank" looming in the background. Uncle Sam and Buddy are valiantly combating what seems to be endless hoards of Nazi soldiers trying to invade America! A true action-packed thriller hand-delivered by Fine!

More Fun #56 - Hands down, my favorite DC cover! The grandiose Dr. Fate cover features him battling the evil villain to save the damsel in distress. In the background looms a giant statue resembling a Buddha. Smoke surrounds them all. What a classic cover! I somewhat agree with Jon Berk that most DC covers are not too exciting, but More Fun as a run delivers many spectacular covers! Check out the following covers: #54, #61, #65, and #71 among others. For a "second tier" title More Funs sure pack a wallop!

Captain Marvel Jr. #4 - This one's a doozie, folks! Only Mac Raboy's genius could deliver such a killer cover! Captain Marvel Jr. stands defiant as the ground erupts into a ball of flame around him — 'nuff said! An extremely powerful cover in which Raboy peaks in his career of covers at Fawcett. A must for every collector!

Catman #28 - The epitome of funky L.B. Cole covers! The man had more motifs than Picasso! This particular one is especially weird-Catman and Kitten are confronting the villain who is dressed in a top hat and eyepiece. In front of the whole scene is a skull with a candle lit upon it and a box of jewels...what a cool combination! Sounds normal, but check it out in the Gerber...

Suspense #3 - At the risk of sounding trite, I saved the BEST for last. The quintessential Schomburg cover, torture cover, Nazi cover, etc. you name it! This cover has it ALL, right down to being super-rare and having a fat (and I mean FAT) price sticker slapped on it. Many people groan and say, "Geez, Matt can't you pick ANOTHER cover?!" People, there's a reason so many collectors want this cover! LOOK AT IT! INCREDIBLE!!! And THAT'S 'nuff said!

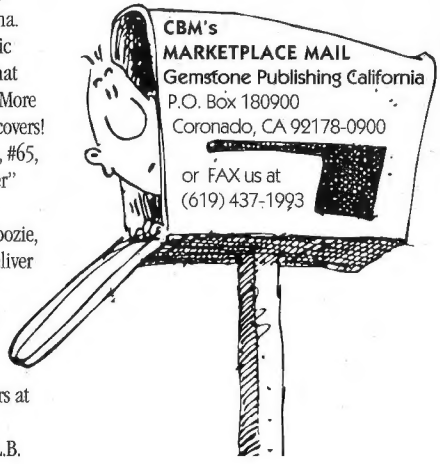
Matt Nelson, Louisiana

### Both Landmarks

Wowee! I am crazy about your newly revived magazine; I've only seen issues #24 and #25, but they are both landmarks! I especially love the PHANTOM LADY cover and article in #25. Now I must subscribe... Thank you.

Steve Brewster, Kansas

*Wowee! I love'd your letter! Thanks for your feedback Steve and thanks to everyone who wrote in this issue. Please note that CBM reserves the right to edit letters selected for publication for length and/or content. If you'd care to write, send your cards and letters to:*



# Speed #26

Submitted by Roland Aguilar

As a fan of WWII related comics, I was excited to recently discover the historically interesting cover of *Speed* #26. Like *National* #18, which is famous for its "prediction" of the attack on Pearl Harbor one month before it happened, *Speed* #26 also predicts an important historic event.

The fascinating cover actually shows the Nazis surrounded in a Berlin plaza... by the American and British forces on one side and the Russians on the other! And the date it was published? April 1943... two years before the allied forces took Berlin and defeated Hitler's Third Reich!

Well known as one of the "tough-to-find" WWII titles by collectors, issue #26 (specifically) is also becoming more and more in demand by cover collectors, comic book historians, and esoteric collectors. Gerber's Scarcity Index rates it a "7", with many collectors and dealers suggesting it may be even rarer. ■


## 50's Horror

**Adv. into the Unk.** 10 VF- ..... $65
**Adv. into the Unk.** 10 VG ..... $28
**Adv. into the Unk.** 12 VG ..... $25
**Adv. into the Unk.** 30 FVF ..... $35
**Black Cat Mystery** 31 VG ..... $35
**Black Cat Mystery** 37 VG ..... $35
**Black Cat Mystery** 51 VG ..... $35
**Black Magic** 24 VG ..... $25
*Piece out at spine*
**Black Magic** 6 VG/FN ..... $40
**Black Magic** 25 FN/VF ..... $75
**Black Magic** V7#5 VF- ..... $22
**Chilling Tales** 15 VG/FN ..... $85
**Eerie** 12 VF ..... $115
**Fantastic Fears** 4 FN ..... $40
**Gorgo** 7 VG/FN ..... $14
**Haunted Thrills** 11 FN+ ..... $40
**Horrific** 1 VG- ..... $50
**Horrific** 2 VG ..... $35
**Jann of the Jungle** 16 FN/VF ..... $55
**Jrney into Unk. Worlds** 43 VG/FN ..... $22
**Mister Mystery** 12 VG ..... $175
**Mysterious Adv.** 6 VF ..... $75
**Out of this World** 9 FN+ ..... $55
*(Ditko)*
**Sec. Diary of Eerie Adventures** VG *(Scarce)* ..... $350
**Thing** 8 VG/FN ..... $80
**The Dead Who Walk** FN+ ..... $160
**Str. Tales** (Atlas) 6 VF- ..... $200
**Super Mystery** V8#3 VG ..... $35
**This is Suspense** 24 VG ..... $14
**This Mag. is Haunted** 4 FN ..... $65
**This Mag. is Haunted** 15 FN ..... $16
**This Mag. is Haunted** 13 VG/FN ..... $60
**Tomb of Terror** 5 VG ..... $40
**Tomb of Terror** 10 VG/FN ..... $40
**Tomb of Terror** 14 VG ..... $40
**Unusual Tales** 5 FN ..... $13
**Unusual Tales** 43 FN/VF ..... $12
**Web of Mystery** 13 VG/FN ..... $45
**Weird Terror** 8 FN/VF ..... $80
**Weird Mysteries** 5 VF- ..... $325
**Weird Tales of the Future** 3 FN+ ..... $300
**Weird Tales of the Future** 5 GD/VG ..... $200
**Whiz** 153 GD/VG ..... $65
**Whiz** 154 GD ..... $55
**Witchcraft** 3 VF ..... $125
**Witches Tales** 24 VG ..... $40.
**Worlds of Fear** 100 VG/FN ..... $95
*Great eyeball cover!*

## Golden Age

**All Star** 18 VG+ ..... $400
*Minor restoration*
**All Star** 30 FN ..... $400
**America's Greatest** 1 FN+ ..... $1000
**Batman** 25 VF+ ..... $1000
**Batman** 12 FN ..... $800
**Captain Marvel** 51 NM ..... $150
**Detective 112** FN ..... $200
*Name on cover*
**Mary Marvel** 2 VF ..... $250
**Marvel Family** 1 FN/VF ..... $600
*Tape inside FC*
**Master** 95 NM ..... $100
*Great eagle cover!*
**Shadow** V1#10 VF ..... $300
*Tanning inside cover*
**Star Spangled** 66 FN/VF ..... $350
**Superman** 2 VG ..... $2000

## Silver Age

**Amaz.. Spider-Man** 14 FN- ..... $400
**Dale Evans** 1 VF ..... $300
**Fantastic Four** 1 VG ..... $2000
*Water stain back cover*
**Fantastic Four** 48 VF ..... $500
**Showcase** 4 FN+ ..... $10,000
*Nice pages*
**Showcase** 24 FN ..... $500
**Tales of Suspense** 39 VF ..... $2000
*Tan pages*
**Young Love** 1 VF- ..... $120
*Name on cover (Kirby)*

- Checks must clear
- Call to confirm availability
- Satisfaction Guaranteed
- Please add $5 postage on all orders under $200

BEDROCK CITY
COMIC COMPANY
6521 Westheimer
Houston, TX 77057
(713) 780-0675
Fax:(713) 780-2366

# ArchAngels™

*True Vintage Collectibles*

Quality Golden-Age & Silver-Age Comics.

Send Want Lists Now!

ArchAngels™

1116 - 8th Street
Suite #106
Manhattan Beach
CA 90266

310-335-1359
310-410-0866 Fax

Senior Advisor to
Overstreet Price Guide.

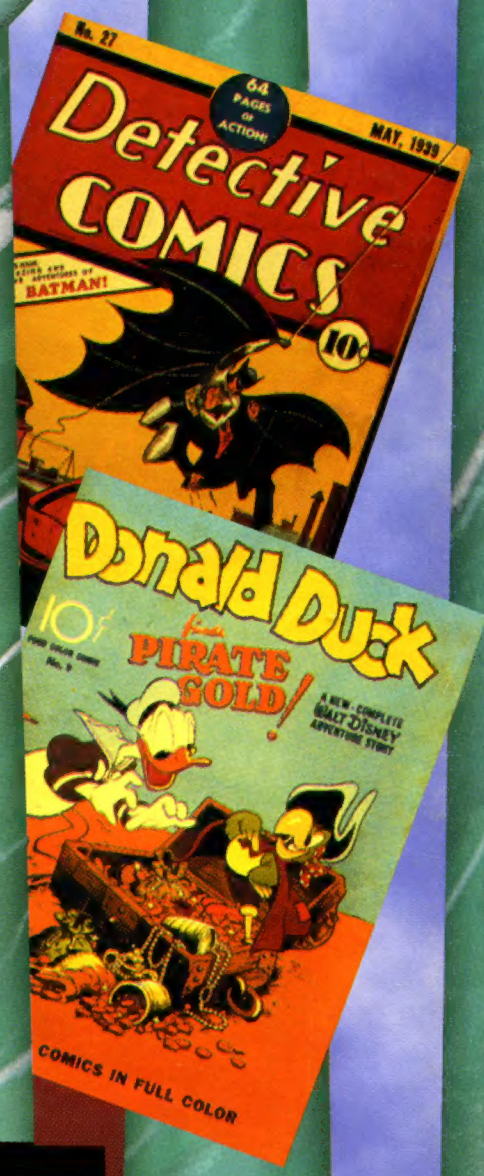
WHERE THE
EXTRAORDINARY
BECOMES REALITY!

The Spectre © and ™ D.C. Comics 1995

# The World's Leading Source of Entertainment Art and Collectibles

## Wants to Buy, Sell, or Trade Your Pre-1964 Comic Books.

Send us your list with prices and grades.
Finder's fee paid for large discoveries.




Your Satisfaction is Guaranteed.


Contact:
John K. Snyder, President
Diamond International Galleries
1966 Greenspring Drive,
Suite 401
Timonium, MD 21093
Phone: (410) 560-7112 ext. 271
Fax: (410) 560-7143